



HI, I'M MICHAEL DAVIS!
KICK OUT THE JAMS WITH ME
AND THE REST OF THE MC5 IN
THIS AWE-INDUCING DEBUT
ISSUE OF . . .

AMERICA'S
COOLEST
TEENAGE
MAGAZINE

SPRING 1993
#1 \$5.00

COOL TEENAGE MAGAZINE

MC5

DISCOVER US, THE MISSING
LINKS, IN THIS ISSUE TOO!



*PRUL REVERE
AND THE RRIOERS
*PSYCHEDELIC CATESSEN ROCK &
ROLL GARAGE OF FAME
*THE TUCSON '60s SOUND
*THE FOOLKILLERS
*GRIMBLE HEOGE

*THE AOMULANS
*MODS FROM A TO Z
*THE JAPANESE GARAGE SCENE
*DAVIE ALLAN AND THE ARROWS
*MDUSE AND THE TRAPS
*AUOREY MOOREHEAD
*THE SHAMBLES

Hey, Kids!

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OH YEAH!

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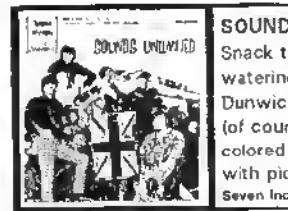
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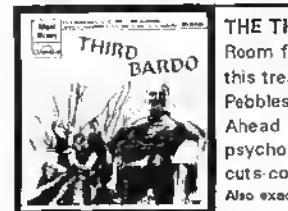
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FANZINES! ANYONE ELSE!
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SO THAT WE CAN REVIEW IT
FOR OUR NEXT ISSUE!



Printed by
Access
Marketing
Systems, Inc.
620-0567

Published by
Lord Elvis
Paisley
Edited by the
Bubblegum
Army and Lord
Elvis Paisley
Contributors:
Sir Terrence
Baldry, Eric
Carmichael,
Diaz, Deb K.,
Gred Langel,
Bridget E.
Owers, Lord
Elvis Paisley, Al
Perry, Howie
Salmon, Harold
Saxton, Neil
Skok, Carmi
Turchick,
Screamin' Dean
Vox, and Allan
Waite. Special
thanks to our
advertisers,
Menachem
Turchick for
transcribing
hours and
hours of tape,
Steve Hahn for
proofreading,
and Kent Roy
for his special
inspiration.

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AD RATES:	
BUSINESS CARD SIZE	\$12
QUARTER PAGE	\$20
HALF PAGE	\$35
WHOLE PAGE	\$40
INSIDE FRONT COVER (full page)	\$85
INSIDE BACK COVER (full page)	\$85
BACK COVER (full page)	\$95

To order *Freakout U.S.A.* magazine send a
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FREAK FARM U.S.A.

HOWDY! I'M
J. FARNSWORTH
FREAK! - AND
I'M A FREAK!

A
FREAK!!
NYAH. HA.HA.HA...

C'MON DOWN TO
TH' FARM, AND JOIN
ME WITH HOLISTIC
PRETENSIONS AND
ECO-DEATH
CONSPIRACY
THEORIES!

... THESE ARE
GREAT WARM-UP
EXERCISES FOR
"EXPANDING"
ONE'S MIND!

HEY J.F.! IF YOU
WANT TO EXPAND YOUR
MIND, WHY DON'T YOU
GET OFF THE FARM
AND INTO THE
LIBRARY?!

WHY - DO THEY
HAVE GOOD
DRUGS THERE?

©1993
H.S. Gallo



FROM THE DESK OF THE PUBLISHER

Greetings, culture vultures, and welcome to the debut issue of *Freakout U.S.A.*! The magazine you hold in your grubby paws is the successor to the *Psychedelicatessen* magazine. *Freakout U.S.A.* is dedicated to furthering the cause of people seeking to freakout everywhere, but we believe that the cultural revolution must begin in what was once the land of the free. Though we take inspiration from the Hippies and Yippies of the '60s, we have no room for nostalgia, for whiling away our lives pining for the past while taking no action to make a groovier future. If you think our cover artists the MC5 were right on (Right On!) in calling for "A total assault on the culture," then this is the mag for you. We believe in mind expansion, free thought, and death to the neurotic sick mentalities of the stuck-up, anal-retentive, right-wing conservative corporate-military death culture! **RIGHT ON!!!** So maybe I've been reading a little too much of former MC5 manager John Sinclair's rhetoric, and maybe he did get a little carried away at times, but hey, that's what it's all about! *Freakout U.S.A.*! Let your freak flag fly, high! Remember, if you're not part of the solution, you are part of the problem.

Whoops! My brother just read that last paragraph, and he says I should "tone it down." Well, isn't that what they told most of his favorite garage rock bands, too? Were the Sonics polite? Did the Swamp Rats ask permission before they let wail with a barrage of noise? I think you already know the answer to *that*, gentle reader.

Most of the bands we feature in this ish were rebels against the stifling mores of their elders. They expressed this rebellion through their music, their long hair, and by sticking a middle finger in the face of authority. It was this real rebellion that made the music so exciting and worthwhile, unlike many of the current flock of garage rockers, who would rather stay away from politics and not get involved, believing they're too cool for political debate and expression. While this debut issue features mainly music, we hope to delve into radical politics more in the future. The twain shall meet.

I'd like to briefly pause in my harrangue-ing to pay tribute to a fellow publisher, the late Bill Gaines. Bill was a true subversive, and without his landmark *Mad* comics and magazines, the world would be a more miserable place. While the credit for actually creating *Mad* goes to Harvey Kurtzman, Gaines stuck to his guns in publishing this and the rest of the controversial E.C. line. Gaines was the only comics publisher to volunteer to testify before the Senate Judiciary Committee during their witch-hunt hearings on "Juvenile Delinquency." In a scenario eerily similar to the current bout of rock 'n' roll censorship, comics were accused of destroying the morals of our youth, etc., etc.. E.C. titles such as *Tales From the Crypt* were bloody, gory and more, and definitely filled a need among their young audience for something with a little more *oomph* than the *Mickey Mouse Club*. Gaines asked the Senate Committee, "What are we afraid of? Are we afraid of our own children? Do we forget that they are citizens, too, and entitled to select what to read or do? Do we think our children are so evil, simple-minded, that it takes a story of murder to set them to murder, a story of robbery to set them to robbery?" Are we afraid that the kids will realize they have minds of their own and not just swallow the party line on the proper way to look, think and behave?

It was in this atmosphere of repression that Gaines ran the following profile of himself (undoubtedly the work of Kurtzman) in a 1953 issue of *Mad*:

"Bill's formal education consisted of four years in first grade, followed by nine years in reform school. Upon breaking out, he took the alias of 'Melvin' Gaines and began selling 'cartoon books' (you know the kind!) on dark street corners outside burlesque houses. When he had read them all, he turned to peddling dope near nursery schools . . . took the cure . . . opened an establishment in a district of scarlet illumination . . . took the cure . . . and finally, seeking the ultimate in depravity and debasement, quite naturally turned to the comic magazine industry. Here he found a home! Utilizing his vast background of worldly and literary experiences, coupled with the tidy fortune he had accumulated from same, Bill introduced to the world the notorious E. C. line . . . E.C. standing for evil comics. His editorial policy is a reflection of his highly developed sense of immoral obligation. As he was heard to remark at his last bi-annual editorial conference: 'I don' care if it don't gotta plot! I don' care if it don't got grammar! I don' care if the pitchers ain't from talent! All I care is get into every story *sadism, snakes, masochism, pyromania, snakes, fetishes, snakes, necrophilia, phallic symbols, snakes*, and all the rest of that *esoterica* what I can't think of this minute.'"

Even in a less restrictive atmosphere, to print such a profile of yourself in a comic book was an act of sheer audacity! Bill Gaines had the moral turpitude to stand by his convictions, and the sense of humor to thumb his nose at the "Powers That Be." For that, we salute him. And for those about to rock, we salute you too . . . !

Poetry

My Generation
(Anonymous)

The streets are polluted
With imitation hippies;
Image without substance;
Talkin' about my generation.

Deadhead retreats;
To sheltered suburbia,
Masturbating in wads;
Of American currency;
Talkin' about my generation.

Mutant pagan mind expanding planet lovers,
Yearning for the substance of the sixties,
Within the narcissistic 90s;
Talkin' about my generation.

Granola children
In Birkenstock sandals;
Moving to San Francisco;
Affording the charade parade;
Talkin' about my generation.

Fantasing a character
From pages, films and TV's
Caught in cocoon realities;
Observing behind voyeuristic walls;
Talkin' about my generation.

Tempo 120
E Minor
Andante

The Endless Loop

How could a fleshy biomorphic heap of walking
mass write such prophetic parables?

How do globs of water conjure the metaphysical
universe?

I think the answers are vibrating on the
outermost regions of our squishy brains.
First of all, when I woke up this morning I
put my shoes on. The weight of a pecan is
equal to an earthworm but by measuring
the distance two mirrors will expand thus
creating the endless loop.

From Opus 17
Diaz

Uppity Women

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THE FOOL KILLERS

by Neal Skok



Sacramento's True West was one of the premiere psychedelic guitar bands of the 1980s. Releasing a handful of critically acclaimed albums, they rapidly became one of America's top "Paisley Underground" groups. By the end of the decade, however, internal problems had split them apart. Vocalist Gavin Blair and guitarist Richard McGrath regrouped as the Fool Killers, and a fine 1988 LP, *Out of State Plates*, was released. It was critically acclaimed by Rolling Stone, Cashbox, and Option, yet failed to make a commercial impact due to distribution problems.

1992 finds Blair and McGrath residing in Seattle, with a new Fool Killers erupting onto the local scene. Joining forces with drummer John Creson (ex F Holes) and Bart Cathey on bass (ex Boomslang), the band has big plans for their unique sound. They have been playing clubs in Seattle and Portland and released an album, *The Marx Miracle*, last spring on Germany's Still Sane Records. The band also put out a single on their own label.

The Fool Killers are different from anyone else in music today. Centered around McGrath's magical guitar work, their sound is evocative of '60s psychedelia. The rhythm section is tight and pounding, and Blair's haunting Orbison-like soprano soars around the rest of the music. McGrath's playing is reminiscent of John Cippolina (Quicksilver Messenger Service) or Tom Verlaine (Television), yet he has a style all his own. Watching the band live, it sure sounds like there are two guitar players. Spacey backwards guitar effects are seemingly achieved, along with blistering Stratocaster leads. The band uses visuals also -- at a recent show, clowns, voodoo dolls and rear projectors enhanced their performance.

Sacramento's loss is truly Seattle's gain. The Fool Killers are embarking on their Northwest career with the same high quality and musical integrity we knew in True West. We are lucky to have these talented musicians here, and everyone who hears them will certainly be in for a treat. (Fool Killers, 706 Nob Hill, Seattle WA 98109) 

Tempo 100
A Minor
Largo

A cerebril cortex was
chasing me last night.
I opened the window and found
an elephant ear.
Two elderly women were
sitting next to me.
And they said
"Younger men need to be
more cultured."

From Opus 17
Diaz

PHILOSOPHY, POLITICS, AND DEMOCRACY

"[It] was also the classic example of the failure of democracy. Her rule had ended in tyranny abroad and demagoguery at home. Abroad she subjugated her allies, looted them, and imposed on them, in the name of democracy, rulers . . . who could hold their positions only with her help and would therefore be her spaniel. At home the courts were a force enlivened by capital punishment, while the assembly (congress) repeatedly refused to recognize unwelcome facts and make necessary sacrifice."

This excerpt from the Columbia History of the World describing Athena immediately before its fall also describes our current position.

With the Persian Gulf War about to enter its quagmire phase -- renewed hostilities leading to the inevitable call for the removal of Saddam Hussein and the installation of a U.S. spaniel in the name of democracy; it is time again for the people of this democracy to decide whether to continue following the classic blueprint for its failure.

We must recognize unwelcome facts and make necessary sacrifices as a nation in order to change the course of this country and the world. The Gulf war is only necessary to preserve our way of life because that way of life is wasteful and extravagant to the point that it generates a need to exploit other peoples and their resources for its continuation.

While it is easy for the author, and perhaps many of the readers, to look back on the 1960s and wish the peace-niks and environmentalists were as numerous today, we need to reject the mind-set of many in the '60s that blamed the establishment for all the problems.

Today's press is constantly debating whether Congress or the President is to

blame for the black hole we are sucking ourselves into.

The cold reality then and now is that there ain't no ons here but us consumers and voters that voted to be sent to oblivion supporting Reagan's war against the Evil Empire, and demanded the cheap products from the eight-year-olds in the sweat-shops of the third world, and the oil for our two-ton luxury cars and paper to deliver to our dumps from our own last old-growth forests in Oregon. There ain't no ons here but us.

While it is mentally easier to blame someone else it is also disempowering. Imagine if everyone realized that the fate of us all blame for our own problems and our inability to elect good representatives can only continue to do so as long as we pay for our own brainwashing. It is time to truly embrace the concept of democracy and free enterprise. If you accept that this is a government of the people, and you accept the responsibility -- as one of the people and therefore one of the members of the government -- of running this government well, you will be empowered to produce change. If you realize that the political power of your checkbook is a part of free enterprise and embrace that by boycotting certain products, riding a bike for transportation, or buying from an alternative (non-exploitative) trade organization, you can effectively change that part of the political equation as well.

Accepting responsibility is necessary to gain the power to affect change. Once you accept responsibility you need only act accordingly. It will take some effort, some thought and some time but you will see the positive changes you have helped achieve if you work responsibly, respectfully, and peacefully.

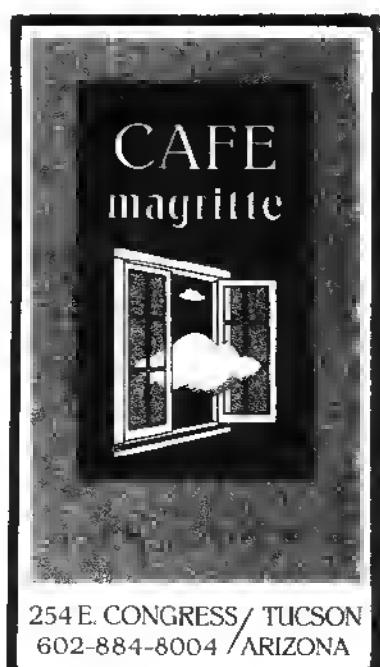
Peace by Peace,
Carmi Turchick



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THE DAWN OF THE ROMULANS

THE DAY TURNED INTO NIGHT AND A GREAT TEMPEST AROSE DURING WHICH THE PEOPLE DISPERSED AND FLED; THE SENATORS SUFFERED THEM NOT TO SEARCH OR BUSY THEMSELVES ABOUT THE MATTER, BUT COMMANDED THEM TO HONOR AND WORSHIP ROMULUS AS ONE TAKEN UP TO THE GODS.

-PLUTARCH: LIFE OF ROMULUS

THE HISTORY OF THE ROMULANS IS COMPARABLY BRIEF, YET NOT WITHOUT ITS SHARE OF HEROIC MYTH-MAKING. THESE FOUR YOUNGSTERS EMBRACE THE LIVING THREAD OF ROCK 'N' ROLL THAT TODAY SEEMS UNDER THE THREAT OF EXTINCTION; WILD ABANDONMENT, TO LIVE, BREATHE, LOVE AND CREATE IN THIS LIFE-AFFIRMING VEIN IS WHAT THE ROMULANS DO BEST.

IN THIS WORLD, WHERE THE UNREAL IS ALSO UN-IMAGINED, EXIST MANY FUZZBOXES, FURIOUS DRUM FILLS, INFECTIOUS BASS BEATS, AND YET ONLY FOUR GENIUSES. WHERE MANY BANDS MERELY BOAST OF THEIR BLARING MARSHALL STACKS, THE ROMULANS TAKE A MORE

MYSTERIOUS, INTRIGUING APPROACH TO THEIR SAUCY PSYCHEDELIC NAUGHTINESS, AND PAY MORE ATTENTION TO THEIR SONG WRITING. A RATHER UN-ASSUMING NAIVETE OF UN-REQUITED LOVE MAY GIVE WAY TO AN ALARMING VORTEX OF PERFECTLY BEASTLY GUITAR PSYCHOSIS; JUST AS THE ADDER LAYS PATIENTLY IN WAIT FOR ITS PREY, SO TOO THE ROMULANS.

INDEED, THIS REMARKABLE COMBINATION OF INTUITIVE AND MEDITATIVE MUSIC-MAKING IS AN INDISPENSABLE ANOMALY IN TODAY'S SCENE. WITH MORE RECORDS AND LIVE SHOWS IN THE WORKS, THESE PRODIGIES WILL MOMENTARILY NEED NO INTRODUCTION.

-FENJOUS MYSTERIOUS
(FROM THE ROMULANS' PRESS RELEASE)



FREAKOUT U.S.A.: FIRST OF ALL, CAN YOU TELL ME THE MYSTIC ORIGINS OF THE ROMULANS?

KEVIN ROMULAN: THE MYSTIC ORIGINS OF THE ROMULANS? WELL, IT'S NOT TV. THIS GOES BACK QUITE A WAYS.

FREAKOUT: BACK TO PLUTARCH? THE LIFE OF ROMULUS?

KEVIN: YEAH! YEAH! YOU'RE DEFINITELY HITTING IT CLOSE. THERE WAS A POINT IN TIME IN THE PAST WHEN I WAS REALLY INTO FERAL CHILDREN, AND OF COURSE THE MOST FAMOUS FERAL CHILDREN OF ALL TIME ARE ROMULUS AND REMUS, WHO FOUNDED ROME. THAT'S BASICALLY IT. IT'S FAIRLY SIMPLE, REALLY.

FREAKOUT: DO YOU GET A LOT OF TREKKIES AT SHOWS?

KEVIN: NOT REALLY. PEOPLE HAVE A MISCONCEPTION ABOUT US SOMETIMES, AND THEY'LL REALIZE THEY'RE JUST OUT OF CONTEXT.

FREAKOUT: IS THE ROMULANS YOUR FIRST BAND?

KEVIN: ACTUALLY, IT'S MY SECOND BAND. I WAS LIVING IN TAMPA FLORIDA FOR A WHILE AND WAS IN A BAND WHICH ACTUALLY NEVER PLAYED OUT, WITH DENNIS DALCIN, WHO PUTS OUT A 'ZINE CALLED KALEIDOSCOPE, AND WHEN THAT FINALLY IMPLDED I DECIDED TO MOVE BACK TO MADISON WISCONSIN, WHICH IS WHERE I WAS ORIGINALLY FROM.

FREAKOUT: WHAT WAS THE BAND WITH DENNIS?

KEVIN: IT WAS CALLED THE PETAL PUSHERS.

FREAKOUT: DID YOU EVER RECORD ANYTHING?

KEVIN: WE DID A FOUR TRACK DEMO TAPE. I HAD HEARD SOMETHING ABOUT IT BEING RELEASED IN EUROPE. I REALLY DON'T KNOW WHATEVER HAPPENED TO THAT. I UNDERSTAND THAT DENNIS HAD SHOPPED IT AROUND A BIT AND IT HAD BEEN GETTING SOME AIRPLAY IN EUROPE, BUT I DON'T REALLY HAVE DETAILS ON THAT, SINCE HE TOOK CARE OF ALL THE CORRESPONDENCE IN THAT BAND.

FREAKOUT: WHAT YEAR WAS IT THAT YOU GOT THE ROMULANS TOGETHER?

KEVIN: WELL, I MOVED BACK IN '89 TO MADISON WITH THE IDEA OF STARTING A BAND, JUST BECAUSE IT'S A MORE BAND-FRIENDLY ATMOSPHERE THAN FLORIDA. FLORIDA'S PRETTY HOSTILE I THINK, IT'S REAL DIFFICULT TO GET A BAND TOGETHER, JUST BECAUSE OF THE TRANSIENT NATURE OF THE STATE. I MOVED BACK AND MET MICHELLE WATERMAN, WHO'S OUR BASS PLAYER, AT MAD CITY MUSIC EXCHANGE, WHICH IS ONE OF THE BEST RECORD STORES I'VE SEEN AROUND. I'D JUST GO THERE AND HANG OUT, HOURS ON END IN THE STORE AND WE'D JUST LISTEN TO MUSIC THERE AND STARTED TO MEET PEOPLE.

FREAKOUT: I THOUGHT MICHELLE'S LAST NAME WAS ROMULAN.

KEVIN: OH, YES! (LAUGHS) THAT'S RIGHT. THAT WAS A SLIP OF THE TONGUE. YEAH, WE'RE ALL "ROMULAN" RIGHT NOW, BUT I THINK WE'RE GONNA GO TO OUR TRUE NAMES WITH THE NEXT RELEASE. DID YOU GET THE NEW SINGLE YET?

FREAKOUT: I'VE GOT "SHE'S TARA."

KEVIN: THERE'S A NEW ONE THAT JUST CAME OUT ON SUSSTONES. WELL ANYWAY, MICHELLE PLAYS BASS, MET UP WITH HER AND WE STARTED JAMMING IN OUR BASEMENT FOR A WHILE. WE WENT TO A 27 VARIOUS GIG, AND ED ACKERSON, WHO I'D KNOWN FOR A LITTLE WHILE AT THE TIME, SUGGESTED THAT I MEET UP WITH DAVE, WHO'S NOW THE GUITARIST IN THE BAND AND WRITES ABOUT HALF THE MATERIAL AS WELL. WE WENT THROUGH A COUPLE OF DRUMMERS AND FINALLY SETTLED WITH STEVE, WHO'S OUR CURRENT DRUMMER. WE PLAYED OUR FIRST GIG IN THE FALL OF 1990, OCTOBER 1990. THAT WAS WITH OUR OLD DRUMMER, TOM, AND THEN STEVE JOINED US IN 1991, ABOUT TWO WEEKS BEFORE WE WENT TO SAN DIEGO.

FREAKOUT: HAVE YOU DONE ANY TOURING IN THE PAST? I KNOW YOU PLAYED THE NEW SOUNDS, BUT WAS THAT PART OF A LARGER TOUR?

KEVIN: NOT REALLY. THE NEW SOUNDS SORT OF HAPPENED REALLY QUICKLY. I TOLD ED THAT WE WANTED TO GO SOMEWHERE, AND HE SUGGESTED I GIVE BART MENDOZA A CALL. SO I CALLED HIM UP AND I SAID, 'HEY BART, WE'D LIKE TO COME OUT TO PLAY,' AND HE SAID, 'O.K., WELL, WE'VE GOT NEW SOUNDS HAPPENING, AND YOU SHOULD COME OUT FOR THAT 'CAUSE IT'S A GOOD TIME.' SO WE DID. WE WERE IN SORT OF A WEIRD STATE THEN, 'CAUSE WE HAD JUST LOST OUR FIRST DRUMMER AND STEVE HAD JOINED US ABOUT TWO WEEKS PRIOR TO US COMING OUT THERE. BUT THAT WAS SORT OF A ONE-OFF THING.

FREAKOUT: I THINK YOU GUYS WERE ONE OF THE HIGHLIGHTS.

KEVIN: THANKS. OUR FIRST YEAR OUT WE GOT AS FAR AS CLEVELAND. WE PLAYED WITH THE NEW SALEM WITCH HUNTERS A COUPLE OF TIMES, AND WE PLAYED WITH THE MIRACLE WORKERS, AND WE'VE ALSO PLAYED WITH FABULON TRIPTOMETER, WHO ARE ONE OF MY FAVORITE BANDS RIGHT NOW.

FREAKOUT: THAT'S SOME OF THE GUYS FROM PLASTICLAND?

KEVIN: YEAH, THAT'S GLENN REHSE'S NEW BAND. I THINK THEY'VE GOT TWO ALBUMS OUT NOW. THEY'RE LIKE "PLASTICLAND MEETS THE MC5." WE PLAYED WOODSTOCK.

FREAKOUT: WOODSTOCK?

KEVIN: YEAH, IT'S THE BIG SPRING NORML (NATIONAL ORGANIZATION FOR REFORM OF MARIJUANA LAWS) BENEFIT IN WISCONSIN. IT'S USUALLY A REAL BIG BASH. THEY RENT OUT SOME GUYS FARM, IT'S LIKE 3,000 OR 4,000 PEOPLE CAMPING OUT, THERE'S A BIG STAGE . . .

FREAKOUT: THINGS ARE PRETTY LIBERAL OUT THERE, AREN'T THEY?

KEVIN: I DON'T KNOW. I THINK THEY USED TO BE LIBERAL, BUT IT SEEMS TO BE GETTING WEIRD ALL OVER THE PLACE. THEY HAD THE WHOLE SITE SURROUNDED BY DEA AGENTS, SHERIFF'S DEPUTIES AND POLICE OFFICERS. THEY WERE ALL IN GREEN CAMOUFLAGE AND FACE PAINT, AND THEY WERE UP IN THE TREES.

FREAKOUT: YIKES! AND YOU GUYS ARE A PSYCHEDELIC BAND, TOO! DID THEY HARASS YOU MUCH?

KEVIN: NO, BECAUSE WE DIDN'T LEAVE. WE GOT THERE DURING THE DAYTIME AND DIDN'T LEAVE DURING THE NIGHT. WE STAYED OVERNIGHT. THE INN AND AZALIA SNAIL PLAYED THERE TOO. I KNOW OF A LOT OF PEOPLE THAT STRAYED OFF OF THE GROUNDS AND WERE IMMEDIATELY ARRESTED. THE GOVERNOR OF WISCONSIN IS REALLY REACTIONARY. HE'S BEEN SUGGESTING MANDATORY PRISON TERMS AND \$10,000 FINES FOR POSSESSION OF SMALL AMOUNTS. THERE'S A LIBERAL TRADITION, BUT IT'S BEING ERODED.

FREAKOUT: WHEN I SAW YOU GUYS AT THE NEW SOUNDS YOU DID A WILLIAM PENN FIVE SONG, "SWAMI!"

KEVIN: THAT'S ONE WE STARTED DOING RIGHT BEFORE WE WENT OUT THERE.

FREAKOUT: DO YOU DO ANY OTHER COVERS THAT FREAKOUT U.S.A. READERS MIGHT BE FAMILIAR WITH?

KEVIN: WE DO THE CREATION'S 'THROUGH MY EYES.' WE DO A WHO SONG, EVEN. WE DO 'THE GOOD'S GONE' BY THE WHO.

FREAKOUT: I WAS THINKING THERE MIGHT BE AN INFLUENCE WITH THAT LINE IN "SHE'S TARA" ABOUT HOW "SHE SEES FOR MILES ALL AROUND."

KEVIN: YEAH, THAT SONG WAS SORT OF A RESPONSE TO ALL MY FRIENDS. A FEW YEARS AGO WE WERE ALL INTO WATCHING THE AVENGERS ON TV, AND IT WAS ON, LIKE, THREE TIMES A DAY. SO WE'D BE WATCHING THE AVENGERS AS THEY RECYCLED THROUGH THE EPISODES, AND WHEN EMMA PEEL FINALLY LEFT AND TARA CAME UP, ALMOST EVERY ONE OF MY FRIENDS WERE COMPLAINING AND WERE REALLY UPSET AND REALLY, REALLY HATED THE NEW GIRL.

FREAKOUT: BUT NOT YOU.

KEVIN: I DIDN'T THINK SHE WAS SO BAD. I MEAN, I'M THE ONE WHO WALKS AROUND WITH AN EMMA PEEL T-SHIRT, BUT I LIKE TARA. TARA'S FINE. THAT'S SORT OF THE BASIS FOR THAT SONG. YEAH, I GUESS THERE'S A LOT OF WHO INFLUENCES. PEOPLE TELL US WE REMIND THEM OF THE JAM, OR THEY'LL TELL US WE REMIND THEM OF PLASTICLAND.

FREAKOUT: YOU PROBABLY GET THAT A LOT.

KEVIN: YEAH, ESPECIALLY SINCE WE GOT THE LIGHT SHOW. I THINK WE'RE A LITTLE MORE AMERICAN SOUNDING THAN THAT.

FREAKOUT: WHY DID YOU RELOCATE?

KEVIN: WE WERE ALL KIND OF GRADUATING FROM SCHOOL AND MADISON PRETTY MUCH IS AND ALWAYS WILL BE THE TYPICAL MID-WEST COLLEGE TOWN, AND WE WERE ALL TRYING TO GET AWAY FROM THAT KIND OF ENVIRONMENT. IT'S JUST A LITTLE TOO CLOSED, AND THINGS CAN BE TOO TRENDY AT TIMES IN A COLLEGE TOWN. THE SCENE IN MADISON HAD BEEN DISINTEGRATING IN SOME WAYS. IT'S A PRETTY GOOD MUSIC TOWN, IT'S A GOOD PLACE TO START A BAND, AND LIVING'S PRETTY CHEAP AND YOU DON'T HAVE TO WORRY ABOUT SOME OF THE PROBLEMS YOU MIGHT ENCOUNTER IN A LARGER CITY, BUT THERE ARE SOME TRADE-OFFS, AND MINNEAPOLIS IS ONE OF THE MOST BAND-FRIENDLY CITIES THAT I'VE SEEN. IT'S JUST VERY SUPPORTIVE OF LIVE MUSIC IN GENERAL, AND THE CLUBS ARE PRETTY WELL ALWAYS FULL, ANY NIGHT OF THE WEEK. PEOPLE SEEM TO HAVE CURIOSITY AND JUST WANT TO CHECK OUT WHAT'S NEW.

FREAKOUT: SO THE WHOLE BAND IS INTACT FROM THE PREVIOUS LINEUP. EVERYONE HAS MOVED UP THERE WITH YOU?

KEVIN: YEAH, WE'VE ALL MOVED UP AS OF LAST WEEK. OUR DRUMMER FINALLY MADE IT UP HERE. IT TOOK US ALL SUMMER TO ACTUALLY DO IT, BUT WE'RE ALL UP HERE, SINCE WE DO MOST OF OUR RECORDING UP HERE, AND OUR LABEL'S UP HERE, IT'S A LOT EASIER FOR US.

FREAKOUT: HOW'S THE RECEPTION BEEN SO FAR?

KEVIN: RECEPTION'S BEEN REALLY GOOD. IT'S BEEN KIND OF VARIED, PEOPLE SEEM TO HAVE A PRECONCEIVED NOTION OF WHAT KIND OF BAND WE ARE BEFORE THEY COME TO SEE US.

FREAKOUT: WHAT DO THEY THINK IT'S GOING TO BE?

KEVIN: I THINK THEY JUST AUTOMATICALLY THINK IT'S A '60S BAND, AND SO THEY IMMEDIATELY THINK THEY KNOW WHAT IT'S GOING TO SOUND LIKE. WHETHER YOUR LABEL, PEOPLE HAVE PRECONCEIVED NOTIONS OF WHAT YOU'RE ABOUT, AND THIS MAY CAUSE SOME PEOPLE TO DECIDE NEVER TO SEE YOU. BUT ACTUALLY, IN MADISON WE WERE A PRETTY UNIQUE BAND FOR THAT AREA AND SEEMED TO REALLY STAND OUT AND THAT

HELPED A LOT, AND WE DID REALLY WELL PLAYING LOCALLY AND IN THE MIDWEST.

FREAKOUT: IN ORDER TO GET RID OF SOME OF THESE PRECONCEIVED NOTIONS, WHAT WOULD YOU SAY THE MOST IMPORTANT THING FOR PEOPLE TO KNOW ABOUT THE ROMULANS WOULD BE?

KEVIN: THEY SHOULD BUY OUR RECORDS AND LISTEN TO US! WE DON'T DO A LOT OF COVER SONGS, FIRST OF ALL, WE'RE NOT LIKE A '60S COVER BAND OR ANYTHING LIKE THAT. WE AREN'T TRYING TO RECREATE ANYTHING. WE HAVE A GREAT RESPECT FOR A LOT OF MUSIC THAT WAS CREATED IN THAT TIMEPERIOD AND WE LISTEN TO A LOT OF IT; THAT'S PROBABLY A LARGE INFLUENCE ON US, BUT AT THE SAME TIME A LOT OF OTHER TIMEPERIODS HAVE A POWERFUL INFLUENCE ON US AS WELL.

FREAKOUT: TELL ME WHAT THE NEW SINGLE'S LIKE, SINCE I HAVEN'T HEARD IT YET.

KEVIN: THE A SIDE IS "ALIAS LOVELY," A SONG THAT DAVE WROTE. THAT'S MORE OF AN UP-TEMPO ROCKER, KIND OF A MOD-INSPIRED ROCK N' ROLL SONG, WITH A LOT OF FUZZ GUITAR. IT'S PRETTY MELODIC TOO, AT THE SAME TIME. THE B SIDE IS A SONG I WROTE CALLED "IN THE CORNER OF YOUR ROOM," WHICH IS MORE IN THE PSYCHEDELIC VEIN, AND FEATURES A 12-STRING GUITAR AND A LOT OF ECHO EFFECTS AND LOTS OF FEEDBACK AND IT'S IN A BIT DIFFERENT KIND OF STYLE. WE HAVE THESE DIFFERENT ASPECTS OF THE BAND. WE TRY TO FEATURE BOTH OF THEM ON OUR SINGLES. DAVE WROTE THE B SIDE OF THE FIRST SINGLE, AND THAT WAS SORT OF JUST A TAKEOFF OF THE BLUES SONG "KING BEE."

FREAKOUT: "PSYCHEDELIC KING BEE." DO YOU HAVE ANY PLANS FOR RECORDING A FULL-LENGTH ALBUM?

KEVIN: FUNNY YOU SHOULD ASK! MATTER OF FACT, WE ALREADY RECORDED IT. WE'VE GOT EVERYTHING DONE EXCEPT WE HAVE MIXING TO DO YET. IT SHOULD BE RELEASED IN JANUARY OF '93. MOST LIKELY IT'LL BE ON SUSSTONES RECORDS, LIKE THE FIRST TWO SINGLES.

FREAKOUT: WAS THAT RECORDED IN MINNEAPOLIS?

KEVIN: YES IT WAS, AND ED ACKERSON HAS BEEN PRODUCING US UP TO THIS POINT, AND APPARENTLY SHOULD STILL BE PRODUCING US, IF WE CAN KEEP HIM HOME FOR A COUPLE DAYS BETWEEN TOUR DATES WITH THE 27 VARIOUS. HE'S BEEN A REALLY GOOD PRODUCER FOR US, AND THE STUDIO TIME'S BEEN REAL GREAT.

FREAKOUT: HAVE YOU PLAYED MANY SHOWS WITH THE 27 VARIOUS?

KEVIN: I THINK WE'VE PLAYED TWO OR THREE TIMES WITH THEM.

FREAKOUT: IT WOULD BE GREAT IF YOU COULD TOUR TOGETHER.

KEVIN: THAT MIGHT BE A POSSIBILITY IN THE FUTURE. I KNOW THE RECORD COMPANY THEY'RE ON HAS SOME PRETTY HEAVY DISTRIBUTION. THEY'RE TOURING NOW, AND A LOT OF THE TIME THEY TOUR WITH MORE HEAVYWEIGHT ACTS AND OPEN FOR THEM.

FREAKOUT: WHAT ARE SOME OF YOUR INFLUENCES?

KEVIN: THE "INFLUENCES" QUESTION! WELL, I CAN'T SPEAK FOR EVERYONE ELSE, BUT I USED TO BE A BIG FAN OF SYD BARRETT AND I COLLECT ITALIAN FANZINES ABOUT SYD BARRETT. I CAN'T READ THEM, BUT I BUY THEM. SO, I GUESS HE WOULD HAVE TO FIGURE IN THERE SOMEWHERE. UM, I KIND OF WENT THROUGH A MOD PHASE AT ONE POINT, SO THERE'S A LOT OF THAT MATERIAL IN THERE. THERE'S PROBABLY A PRETTY HEAVY BRITISH EARLY '60S INFLUENCE ON BOTH DAVE AND MYSELF, AND I'VE ALWAYS BEEN INTO THE LATTER '60S BRITISH PSYCHEDELIA AND A LOT OF THE AMERICAN PSYCHEDELIC PUNK STUFF FROM LIKE '67. AND THE WHOLE '70S PUNK THING, AND A LOT OF THE '80S STUFF, I THINK WE'VE ALL SEEN PLASTICLAND QUITE A NUMBER OF TIMES. THEY WERE KIND OF THE REASON BEHIND ME PLAYING A GUITAR. WHEN I SAW PLASTICLAND I THOUGHT THAT WOULD BE A

(Cont. on page 64)



OF MICE AND BUGS: MOUSE AND THE TRAPS' BUGS HENDERSON

INTERVIEW BY LORD ELVIS PAISLEY

Bugs Henderson, guitar-slinger for Mouse and the Traps, paid a visit with his gritty Texas blues band to Tucson's Cushing Street Bar in February 1992. He was no stranger to town, having played at the same venue to a very sparse crowd on the night in January 1991 when the Gulf War began. Anyone who's heard Rhino's *Nuggets Volume 6* or *Volume 12* will recall Henderson's distinctively abrasive and twangy guitar on such classics as "Maid of Sugar, Maid of Spice," and "A Public Execution." He graciously let a snot-nosed, wet-behind-the-ears punk like myself interview him before the show, outdoors on the frozen patio, away from the din of the bar. As our teeth chattered, he spoke in a thick Texas twang...

Bugs Henderson: We just did a Mouse and The Traps reunion a couple of weeks ago.

Freakout U.S.A.: Oh, really? Everyone from the old band?

Bugs: Yeah! Everyone except, uh . . . lets see, this is the original band on the cover (of Eva Record's *Public Execution* LP). This guy (points), he's a preacher now. He wasn't there.

Freakout: So how'd that go? What kind of stuff did you do?

Bugs: Oh, it went great! We did all the old songs! The drummer had the original song list. We just got together, went over them, and did 'em. It was a blast!

Freakout: Was that the first reunion since . . . ?

Bugs: No, we did a 20 year reunion, and then this was our 25 year reunion, that we just did.

Freakout: Did anyone tape that show?

Bugs: Yeah! It's on videotape, in fact. A company out of Dallas videoed it.

Freakout: Do you think it'll come out on an album, or . . .

Bugs: It'll be for sale, yeah, that's why we did it. The first one just went up for sale, the one from the 20 year reunion. It went up for sale about a year ago.

Freakout: Did that bring back a lot of memories?

Bugs: Oh, yeah. Well, you know, we're all real good friends, and Mouse is still around Dallas, but Dave and Nardo, the bass player and drummer, live up in Tennessee now. So we only see them during the winter months. They play up at Dollywood, have a regular gig up there. So they come home for the holidays in the winter, and we always do the reunion then.

Freakout: What kind of formative influences did you have when you were starting out? Were you into blues back then?

Bugs: I was into the *instrument*, the guitar when I started playing. I think it accounts for whatever style I have, whereas a lot of young guys will fall in love with a certain kind of music and kind of get obsessed with that, you know, get real good at that kind of music, which is fine, but when I started out I would buy any record or album that even had a *picture* of a guitar on it, not knowing what kind of music it was! And as a result, I sat around and learned Chet Atkins stuff, I learned jazz, I learned blues, rock and roll, cause I loved the instrument. Still do. The biggest problem we have, whenever record labels talk to us, for any of our different projects is "Well, there's too much different stuff on there-- we can't put a tag on it." Which, I don't care, you know. I like what I do.

Freakout: Was the Sensors your first band?

Bugs: Yeah, I believe so. First real band. How did you know about the Sensors?

Freakout: (modestly) Just a little digging. I think it mentions it here (in the *Public Execution* liner notes).

Bugs: Oh, does it in here? Okay, that's *way* back!

Freakout: That was early '60s surf-type stuff?

Bugs: Uh huh! Most of these liner notes, if I remember reading them, are incorrect.

Freakout: Yeah, for most of these Eva records they're really dodgy.

Bugs: I know, they say that I'm Knox Henderson, and that's a completely different person. Knox was a song-writer that wrote for the band; we just happened to have the same last name.

Freakout: So is Bugs your real first name?

Bugs: Buddy. Buddy's my real first name.

Freakout: Hmm . . . I'm glad I didn't call you Knox, then . . . !

Bugs: (laughs) me too!

Freakout: How did the Sensors record their single? What studio was that at?

Bugs: It was a studio in Tyler run by Robin Brians. Later ZZ Top and a whole bunch of people recorded there. It was when he was building his studio when we first recorded there. The early Mouse stuff was recorded there too.

Freakout: So you knew Robin Brians early on, then?

Bugs: I've known Robin for years, yeah.

Freakout: How did you meet Mouse?

Bugs: Mouse actually started me playing the guitar. I was at a junior high assembly, and other than having seen Elvis and thought that was pretty cool, I didn't have any thoughts about . . . I'd only seen it on TV. It never occurred to me that it happened in real life, three dimensions, y'know. I went to an assembly one morning, and Mouse and a drummer played in the gym. And the girls were screaming and stuff, and it knocked me out. That's when I knew that's what I wanted to do. And I ended up playing with him later, which is kind of weird.

Freakout: Did the inspiration for Mouse and The Traps come from both of you?

Bugs: No, he cut a demo or something and was offered a deal from Fraternity Records, and was being encouraged to be more of a singer than a guitar player, so he wanted to bring a guitar player into the band to handle most of the lead stuff, and that's what I did. But we had known each other for a long time, you know, hanging around together.

Freakout: How was the rest of the band assembled? Just people you knew from other bands?

Bugs: Yeah, yeah, it was all . . . Tyler's a real close-knit town, big music town, and quite a bit of studio work was going on there after Robin got his studio built, and we all used to do sessions together all the time.

Freakout: Were there a lot of other rock and roll bands there at that time?



...THE MOUSE

Music And Motorcycles

Bob Dylan is not Mouse despite the fact that the two sound exactly alike on record. Mouse's "A Public Execution" has caused all kinds of comment because people find it hard to believe that someone else can actually sound so similar to Bob Dylan. In fact, one of Columbia Records public relations men got the fright of his life when he went to a radio station (which shall remain nameless, but you know which one!) and the playful jocks covered the label of Mouse's disc and told the unfortunate P.R. man that it was a Dylan record.

He listened to the whole record and as it spun around the turntable his face became redder and redder. He couldn't understand how a Dylan dub had gotten out and he feared that his job would be no longer. Even he couldn't tell the difference!

Actually Mouse is a 23 year old from Dallas, Texas. His real name is Ronny Weiss, but he received the nickname, Mouse, from a high school friend of his and the moniker just stuck.

Mouse has thus far remained mum on the subject of his Dylan sound but he did reveal that "A Public Execution" was written and composed to a letter he had received from an admirer.

Mouse has lived in Tyler, Texas for the past few years. He has a boyish, pleasant manner which people find most likable. Sincerity counts a great deal with him and those who know him well speak fondly of him. Mouse has a keen sense of humor and a quick smile. He has little use for intolerance and what he considers "willful prejudice." Motorcycling, next to music, seems to be Mouse's favorite occupation.

His manner is easy going, yet he seems to always be going some-place in a hurry. He considers time too valuable to waste but at the same time he remains casual. Mouse speaks warmly of the established artists whose style has affected his own. That, of course, means that Dylan surely comes at the top of his list.

When asked what he would buy if his record sold a million, Mouse replied: "A hundred-fifty gallon water heater and an electric overcoat!"

Do you think he's trying to tell us something?

(REPRINTED FROM KRLA BEAT, 1966)

Bugs: Oh, yeah! I couldn't remember them all, but there was one on every corner.

Freakout: So how did the connection with Fraternity happen?

Bugs: I'm not real sure, I wasn't on the ground floor of that.

Freakout: That's something Mouse was already working on?

Bugs: Yeah, well I think Robin Brians had been on Fraternity as an artist once, and hooked Mouse up with it. I think that's how it happened.

Freakout: What was the song-writing partnership with you and Mouse like on the first couple singles?

Bugs: Now see, that wasn't me, that was Knox! That's how that gets mixed-up! That's Knox Henderson, yeah. Mouse and I didn't do any writing together. I wasn't even writing back then.

Freakout: Yeah, it gets confusing. Do you know if Bob Dylan ever heard Mouse and the Traps?

Bugs: I... played with Dylan and jammed with him up in Connecticut once, it was Leon Russel and myself, Dylan and David Bromberg. I remember asking him if he knew Knox Henderson, 'cause Knox was quite a bull-shitter, and he was leading us all to believe that he knew Dylan and talked to him all the time, so I remember asking Dylan if he ever heard of Knox Henderson, and he hadn't. I don't remember asking him about the Mouse and The Traps stuff. But you know, it's funny, years after we were together, sometimes I would hear something on the radio, either by Dylan and think it was Mouse, or vice versa. It really sounded alike.

Freakout: What reason would you give that Mouse and the Traps didn't make it big back then?

Bugs: I don't know, I don't know the answer to that one. People ask me that about my band all the time, too. I really don't know. You just do whatever you do the best you can do, and if it happens, it happens, and if it doesn't, it doesn't. We'd be dead now if we'd have made it. We weren't ready, y'know. We were kids. I remember the first couple of gigs we did where we were mobbed. Mouse was mobbed by crazy fans and stuff, and when we first started makin' some money, we blew it all immediately. Y'know, if we had really got over the hump and made the big time, we'd all be dead! (laughs) No doubt in my mind about it! In fact I can probably say that about myself up until about 15 years ago.

Freakout: In the liner notes of *Nuggets Volume 6* it says that "Public Execution" was "cooked up after one too many Texas psilocybin sunrises." Was there a lot of that stuff going on?

Bugs: (laughs) I don't think we'd gotten into psychedelic drugs at that time. I think we were all popping a lot of pills, taking a lot of speed and smoking pot and all of that. I remember when we cut "Maid of Sugar, Maid of Spice" we were all *very* wired when we cut that, but we were a little late in getting into the psychedelic stuff down there.

Freakout: Did you do a lot of touring outside of Texas?

Bugs: I do now. Not so much with Mouse, we didn't. I think we did some Arkansas and Louisiana dates and that was about it.

amazing the stuff that shows up. This was a surprise to us, because we never did an album. Somebody compiled the singles and did this.

Freakout: Did you get any money off of the Eva LP?

Bugs: No.

Freakout: What do you think about it?

Bugs: I think it's great. I know that it did real well in Europe and still does. I think it's great that people like it.

Freakout: The sound quality is kinda iffy.

Bugs: Well, they actually did it off the 45's. They didn't have the master tapes.



MOUSE AND THE TRAPS

Freakout: Did people react kind of strangely to you because of your long hair?

Bugs: Oh, all the time. We used to get into altercations with people in restaurants and stuff. It didn't bother me much. The other guys almost looked forward to it, I think. You walk into a place lookin' for trouble, you get into trouble. It didn't bother me.

Freakout: I read somewhere there's an unreleased album of Mouse and the Traps. Were you on that?

Bugs: Uh, I don't believe there's an album. There's enough material for an album, I'm sure. We did a lot of cuts that were never released. I don't know where all that is, I guess Robin Brians has it.

Freakout: Do you think any of that material will ever come out?

Bugs: I wouldn't be surprised! This (Eva LP) just came out. You never know. There's so much stuff happening in Europe now, and Japan. Bootleg stuff. It's

Whoever did this took a stack of 45's home and made the album.

Freakout: Who was Jimmy Rabbit?

Bugs: He was a disc jockey in Dallas at KLIF, which was the number one station there. He was a friend of ours, and got them to break the record for us, and then it took off from there.

Freakout: How did the single with him happen, as "Positively 13 O'clock"? Were you on that?

Bugs: Yeah, I don't remember much about that, uh...

Freakout: "Psychotic Reaction."

Bugs: "Psychotic Reaction," yeah! (laughs) We were all in our psychotic modes back then. I don't know how that did, I really don't. That's one of those things where we came in and were paid. We did so much session work down there at that time. We'd come off the road and go into Robin's and start immediately recording.

We recorded with everybody from Ike and Tina Turner to John and Robin, the Five Americans, just tons of people would come down there and cut.

Freakout: So you were like the house band there?

Bugs: More or less we were, yeah.

Freakout: There's another single, by Chris St. John . . . ?

Bugs: That was Mouse.

Freakout: Why was that put out under that name?

Bugs: That was some stupid idea that Robin Brians had, that the reason people weren't buying the records was because of the name "Mouse," and that if he'd put Mouse in a suit, take a different picture of him, and call him "Chris St. John" it would all work. We knew it was wrong at the time.

Freakout: I haven't heard that single. Is it similar musically to Mouse and the Traps?

Bugs: No, no, basically it has a big classical score behind it, "As Far as the Sea" is the name of it. It's supposed to sound like it's some British mod guy or something. It was just a piece of crap.

Freakout: Why did you end up quitting Mouse and the Traps?

Bugs: I didn't actually quit. We were talking the other time at the reunion, and I'm not sure if we actually broke up, either. We had gotten to the point where the

rooms we were playing, the bands that were really starting to pack rooms were cover bands, especially down around Texas. For some reason, Creedence Clearwater sticks out in my mind, that's who all the bands were doing, and we found ourselves playing in rooms to almost nobody, and then right down the street there'd be a cover band doing "Proud Mary" and the place would be packed and jumping. It was really discouraging. And I just remember going over to somebody's house one night and unpacking all the stuff, and we had no more gigs booked, and we said "Well, see you around," and it just kinda faded out from there.

Freakout: Were you playing originals most of the time?

Bugs: Yeah, we did mostly originals, and we did a lot of Dylan stuff too, and people, dancing rooms were not into that. It wasn't like it is now with this eclectic deal, where you can do like I do, and go into a room and play a whole bunch of kinds of music. You had to play a certain type of thing; that's what they wanted to hear.

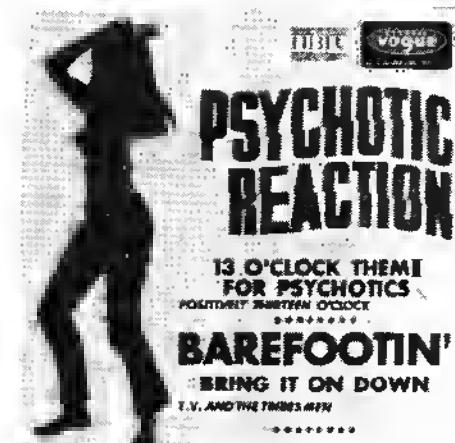
Freakout: According to what I've read, you quit Mouse and the Traps around 1967, then re-joined later. That's not true?

Bugs: Uh, yeah, I came back and did . . . that was when I was in the depths of my drug problem, in fact, and I tried to get

away from Dallas for a while, went back down there and played with them again. We played for a few months I guess, then went our separate ways again.

Freakout: What have you been up to lately?

Bugs: A recording. Just finished the fourth album, and it's being shopped right now, and we're on our way out to the west coast. Somebody just did a "Best of Bugs" video that'll be out next month.



Freakout: Do you think your music still has any influences from your time in Mouse and the Traps?

Bugs: Oh, yeah, I'm sure it does. Everything you do stays with you, and you use it.

TROUBLES GALORE FOR WHO

Keith Moon has been encountering more than his usual share of problems recently. The Who left New York bound for a one nighter in Vancouver, British Columbia, and Keith forgot his passport.

"I left it with my laundry in New York," he reported.

Nancy Lewis, the group's publicist, air freighted Keith his passport as soon as she learned of the oversight, but the package failed to arrive.

SMASHED

The group was stuck just below the Canadian border, complete with their equipment waiting for word of the missing package.

Finally, word arrived that

the package had arrived in Seattle and the chartered plane carrying the group had to make a special stop to pick it up.

At the show in Vancouver Peter Townshend, Who lead guitarist, smashed his guitar completely during the act and then discovered he did not have a spare.

Once again a panic call to New York was made and, with a new guitar on the way to their Salt Lake City performance, the tour is starting to calm down to something like normality.



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MOD IN JAPAN

GARAGE ROCK IN A GARAGELESS LAND

BY ALLAN WAITE

Intrepid reporter Allan "The Hip Hugger" Waite went to Osaka, Japan in the spring of 1991 for the lowdown on the happenings there. Waite spent the next 15 months among the Japanese masses, and in this series of reports, he uncovers Osaka's elusive neo-'60s scene, and also offers his observations on Japanese society.

4/29/91 . . . Everyone I spoke with said my hair wasn't a problem. I looked for jobs for three and a half weeks, and got four job offers after I cut my beautiful hair. It's just as well, because of Osaka's humidity, my hair was outta control!

I chased down a young mod on a GS scooter with a cool paint job. Luckily, his English was better than my Japanese. He said that Wednesday night at a club called NURDS is "Mod Night" . . . I'm still looking for the Golden Cups . . . I've been to several music shops, and prices for American equipment new or vintage are outrageous. One of the music store guys told me of a club called the Cabin Club (maybe it was the Cavern Club as in Liddypool) where Japanese Beatles-copy bands play. To quote him: "It's very funky!" This I've got to see!

5/13/91 . . . All is well, and I am little by little unlocking Asia's mysteries. It is very difficult to get good information here about alternative stuff. Most of my students here are younger folks (teens and 20's) so I pick their brains. Some stuff happens accidentally. For example, the other day I stumbled onto two new/used record shops. I found immediately what I expected to be obscure 1960s singles (most with picture sleeves) from Polydor-Columbia and Buddah (appropriately enough!). There were a lot of the Monkees Japanese issues as well as other youth market stuff . . . I found singles by the Banana Splits and the Boogaloos. Do you remember either of these Saturday a.m. shows? I also found singles by the Cowboy Convention, the Gooseys, and the Pop-tops. Most singles are in the \$5-7 range, not cheap, but maybe there is some really rare stuff here. Japan is funny that way . . . what I expect to be expensive is cheap, but what is cheap in the U.S. is expensive here.

I stumbled onto another record store while looking for the club NURDS. The guy had a psychedelic section with a few *Back from the Grave* compilations and, for reasons of ignorance or excellent taste (or both!) he had every 13th Floor Elevators re-issue and several Roky Erickson albums. The Japanese hipsters have all kinds of obscure stuff that you wouldn't expect them to have. They're extremely prestige

ザ・テンプターズ



conscious -- for record collectors, prestige comes with having the rarest, obscurest stuff.

I found NURDS and went there one week later with my friends. It was "Mod Night" but the place was virtually empty, and the only girl who looked "mod" was the cocktail waitress. The atmosphere was cool, the music was obscure and great (R&B) but it was raining, so I think maybe the two-wheeled crowd stayed away. I'll go again, 'cause I liked the club.

Incidentally, my students, who like the Rolling Stones and the Beatles, have never heard of the Who. One guy had heard "Magic Bus," but nobody has heard (or can remember hearing) "My Generation"! What a sad state of affairs!

6/17/91 . . . I got back from Seoul on 6/14, but was moved to write today because I saw a man our age (a Japanese man) with hair exactly like Efram's. I smiled and

recalled our trip to San Diego when a passing motorist saw your hair, leaned out of his car, and screamed "Rock and Roll!"

Well, Korea was a real trip! About as different from Japan as garage rock is from rap. My overall impression of the Korean people is that they are very friendly, outgoing and down-to-Earth. By contrast, the Japanese in general are very friendly (after a proper introduction), xenophobic, and shamelessly materialistic.

I went a few weeks ago to the Cavern Club to hear the Green Apple Band play Beatles/Wings covers. They were very competent copyists, as the Japanese are known to be. Lots of fun. I was alone there, waiting for my friends, when some college students shocked me by asking if I was alone, and if I would like to join them at their table.

P.S. I sang Karaoke last night. It was fun, but all of the songs

were very soft rock, and the selection of songs in English was poor. For some reason, all of Asia loves the Carpenters. Only God and Karen know why. I sang an acapella version of "Surfin' Bird" for the group I was with (fellow employees), and it sounded a lot like the Cramps' version (minus the guitars, mind you!).

6/25/91 . . . Japan has the same social problems as the U.S. (though to a lesser degree), and causes the same environmental problems (nearly on the same scale). But in Japan, my students are more aware of all the problems in the U.S. than they are of the stink right here. This is the most polluted place I've ever lived in! They will tell me about acid rain in the Northeast U.S., completely unaware that the growth of Beech trees on Mt. Fuji has slowed 80% due to acid rain. I went to a popular beach here (Sumahama) three weeks ago . . . it was the dirtiest beach I've ever seen in my life! The water was oily, and there was an unbelievable amount of garbage on the sand.

The people here are completely unaware of their environment. There are not yet any organizations such as the Sierra Club or the Audobon Society, and grassroots organizations are almost unheard of . . . people are too busy shopping. In the momings, deep underground in the subway, speakers play recorded birds chirping, in a ludicrous copy of a Disneyland ride. This is probably as close as these city dwellers will ever get to real birds in these catacombs, or anywhere else for that matter.

My students tell me they know what a problem racism is in the U.S. . . . with an air of smugness, they ask why the U.S. is so racist. They have no distinctly recognizable minorities in Japan, and the government won't admit to any. There is rampant racism here however; Okinawans are considered marginally Japanese, and people from the Island of Kyushu just a little more so, with their heavy accent. The Ainu (EYE-NOO) people are the most discriminated against of all. Hiring quotas often exist for all three of these groups. I can't call this racism, because they are all one race (with the possible exception of the Ainu, but few Americans could tell a difference there, either). Parents who can afford the cost often hire a private investigator to check the pedigree of their child's fiancee. Chinese, Korean, Ainu or Eta (an outcast class, the mention of whom is a taboo subject — another story in itself) blood is a no-no.

Japanese who have lived abroad for a long time are often ostracized and told they are no longer Japanese. They are not encouraged to share their experiences abroad, and may have difficulty finding work. In the U.S., most feel that a college education abroad is an impressive coup, a feather in one's cap. In Japan, it is a black mark on your record. Tell me, if Japan had black people, do you think they would be integrated?

On to matters of less import and more fun. I feel I'm on the verge of a discovery here . . . the discovery of Osaka's neo-'60s scene, so much as it exists. I went to a Tower Records in the "American Village" of Shinsaibashi. Pretty pedestrian stuff — only a few compilations of oldies, and none too obscure. Anyhow, I continued a little further down the road and found on a side street a little shop called "Time Bomb Records." It was on the second floor, so I walked up and looked in. Well, the guy in charge (whose name is Kenji) was holding a Miracle Workers album. This was a good omen. Like many Japanese non-conformists, he spoke some English — enough to get by. Kenji had heard of Yard Trauma, another good sign. He really opened up when I told him his shop was the best I had found yet (it was).

I found a few singles by a Cramps-inspired Japanese girl group from Tokyo called the 5,6,7,8's. It turns out that the 5,6,7,8's are coming to Osaka on August 12 and are playing with the Gear ("Bell-bottom Psychedelic") and another band, the Hair ("Mod! Trash R&B"). The descriptions are Kenji's — if accurate, the show could be interesting.

7/28/91 . . . I found another record store, Groover's Paradise, the proprietor of which speaks very good English — mo' better than I. He (I'll even tell you his name — it's Tamiji) has even been to Tucson with his wife and knows a fair amount about the Baked Apple. Tamiji is unique—or at least a rare find in Japan. He dropped out of his lock-step job with a company to pursue his dream—owning a record store and being his own boss.

Time Bomb is as cool as ever. The clerk who assisted me had an awesome Beatles '65 do and was wearing a "Psych Out" movie poster T-shirt.

8/25/91 . . . All is well here — the show at Sun Hall was a blast! I only wish I had been among my pals. The lean Japanese physique lends itself to mod fashion, and about a third of the crowd were dressed to kill (a la 1965-68). The Gear played awesome psych (they had an ultra-cheesy '60s vintage Yamatia organ!). The 5,6,7,8's were trashy but disappointing because some of the members were sick, so the band was half-male and half-female. I thought they were gonna be an all-girl outfit. The Hair stole the show with a blazing mod-R & B sound that was very tight without being too pop. I bought two singles of the 5,6,7,8's, and an LP and CD of the Hair.

THE WILD Boots

WITH
MONEY SPIDERS
COSMOS
Hi RHYTHM
(TOKYO)
DJS
TOYOKAWA
(CLUB BLOW)
NAOKI ETC.



2.22 S. WHOOPEES ^{OPEN} ADV. \$1800
A.T. 60's COUNT DOWN PM 10:00 ~ DOOR. \$2300
I've made all of these fliers for 'Whoopees'

Kenji at Time Bomb records says that his partner's band the Gear will have a song out soon on a CD (perhaps as soon as next week). The CD features a number of Japanese bands, mostly (I believe) from Tokyo.

Tamijl gave me a Japanese single from 1968 that has a goofy novelty song on one side and a folk-rock tune on the other. He recently got a bunch of Japanese singles, and is keeping an eye out for the Golden Cups.

One thing that I couldn't help thinking about at the rock show I attended was the similarity between Japan's position in the '90s and the U.S. in the '60s. In the '60s, the U.S. was on top of the world economically, and economic growth was such that young people didn't worry about getting a good job. Everything was cheap and plentiful, and domestically made. Everything was go, go, go, and there was no end in sight. It is

THE GOGGLES



doubtful if Japan will ever have an awakening like the civil rights movement or the Vietnam War. People here are very naive, and the level of consciousness is practically nil (in a country obsessed with being number one, the only social problems that make it to the nightly news are those of the U.S.A.) I would be very curious to come back in ten years. A friend who has been here since 1984 said he has seen an incredible amount of change in seven years, none of it for the better.

P.S. The names of the neo-'60s bands here are right out of David Marsh's Before I Get Old. Imitation is the sincerest form of...

9/24/91 . . . I've discovered a record store that sells used Japanese records and, more importantly, oldies. It seems that bands such as the Golden Cups, the Beavers, the Mops, et al are known collectively as "Group Sounds" (or simply GS).

Last month I spent a lot of dough buying these babies, 'cause I can't get 'em stateside. I even bought a new book on the topic. Unfortunately, it's all in Japanese. It's 210 pages long, has lots of coot pics and a discography, as well as interviews with some of the band members.

Oh - I bought a greatest hits CD of Dave Dee, Dozy, Beaky, Mick and Tich. My co-worker (baby boomer from Australia) was amazed that they are virtually unheard of in America - he thought they were American.

I'm now watching a Samurai movie with a soundtrack by a Japanese heavy metal band. It's absurd, I guess, but no more absurd than "Young Guns II" with its Bon Jovi soundtrack. Heaven help us.

3/20/92 . . . My life has been interesting lately. Pat's visit was wonderful! [Pat is Allan's girlfriend from Tucson -ed.] Three weeks were not enough to do all we wanted to do and see. Everything was great except . . . except the decor of the world's newest Hard Rock Cafe. I had expected rock 'n' roll memorabilia, or at least rock memorabilia. No - there was Paula Abdul's dress, a leather jacket belonging to New Kids OTB, and a Spandex suit from Whitesnake's 1988 world tour! I'd rather see Suzi Quatro's unsanitary napkin!

Pat and I went to see the Takarazuka review -- an all female review with a play and many 'Vegas-style' dance numbers. This is real Japanese kitsch! In the Kabuki theater, the men play all roles, even those of women. The Takarazuka is the opposite -- everything is done with women.

Enter Harumi. Harumi runs a used clothing shop called "Psychic Moon." It is a tiny place in an out of the way location, and I attribute my discovering it to fate. Harumi's English is not very good, but we have no real difficulties making ourselves understood because we like the same things. Earlier this month, I went to a show at Whoopees (a club in Kyoto) that Harumi told me about. She told me not to miss the show, even though it was an all-nighter.

I arrived at 10:20, which was late enough to have missed the first three bands, "The L.S. Dees," "Ivy's Monster" and Harumi's boyfriend's band "Wild Boots". Shows in Japan usually start at 6:30 or 7:00 sharp -- so they'll end in time for people to take the last train home. When I arrived, "Jackie and the Cedrics," a surf band, was playing. They were laughing their heads off and hamming it up. They were great, and the audience responded in kind. Too many groups here and in the U.S. fall into the trap of taking themselves and their music too seriously. While I was watching the show, Harumi introduced me to her boyfriend Joe. He is 23, very skinny, and unkempt in a way that is refreshing to see in uptight Japan. Anyhow, the entire show, including "Wild Boots" with their topless girl drummer, has been captured for posterity on video -- I'll have a copy soon.

During the show, Harumi also introduced me to Mr. Ugata, a sorta nerdy guy who collects anything VOX. Sound like anybody you know? Anyhow, he flipped when he saw my VOX belt-buckle, and needless to say, he and I kinda hit it off. He took me backstage to introduce me to some of his band-mates, and show me his (the bands) guitars -- all VOX Phantoms. Anyhow, the "all night show" wasn't all night, but it was an all-night affair. The show itself ended at 1:30, but the trains back to Osaka (about an hour away) didn't start running until 5:30 a.m.

After the show, Joe invited me to come with the gang (about 30 people) for drinks and such. It was at this point that we really hit it off. Joe is a kindred spirit. We went to two different bars, and the night passed quickly. I discovered that Joe is a "B" movie aficionado and has an amazing collection of

videos as well as books and fanzines on the subject. To my amazement, films like "Riot on Sunset Strip" and "She-Devils on Wheels" have had their commercial release in Japan. Joe has store-bought copies of many of these fine films. Before we parted ways, I arranged to visit Joe at his apartment and Mr. Ugata at his home.

Joe's place makes mine look like a warehouse -- there's barely room to walk because it's so full of records, videos, books, posters, etc. Best of all, Joe has an extensive collection of Japanese garage/folk groups from the '60s (the "Group Sounds" era). I wish I had met Joe nine months ago! Best of all, he is willing to share this fine material. By the way, Joe says Japan's mods are the same conceited fashion followers that they are in San Diego, and he has little to do with them.

Mr. Ugata's house was a trip. He is older than I thought (32), but like many Japanese bachelors lives at home rent-free, being doted on by his mother all the while. He has a real job (buyer at a major department store) and no car (no car insurance payments). Imagine the cash! Ugata's room is crammed full of vintage comic books, amplifiers, guitars (four Phantoms, one Teardrop bass, a Danelectro Longhorn, two Rickenbackers, one Tiesco), videos, books, fanzines and state-of-the-art electronics. Ugata's main musical interest is surf/hot-rod music, and he has an extensive collection which is beautifully maintained and categorized. He recently spent a huge amount of dough on color-copy reprints of VOX catalogs from England. I'm gonna make him a belt-buckle and a T-shirt. I was given a beautiful VOX lapel-pin and an original VOX car-window sticker as a down-payment.

POST-SCRIPT:

The Hip Hugger returned to America in July of 1992 chock full 'o stories, observations and other stuff from the Land of the Rising Sun. Here are a few of his final comments:

Everything you've heard about Japanese rock shows being low-energy is true; I went with my friend Mizuno to see Nirvana at a hotel that was crawling with security. Nobody was allowed to move, dance, or otherwise get out of line . . . it just never jelled . . . the excitement was never allowed to build, and the orderly audience was as much to blame as the security. Friends told me that the Sonic Youth show was the same way. At one point between songs the lead singer said (to a largely uncomprehending audience) "This is weird." Nirvana invited the crowd to see Shonen Knife at another club after the show. I arrived just in time to see their three song encore, and was pleasantly surprised to find that for a change, the audience was entirely Japanese. For the most part, people in the "alternative music scene" do not understand the parody/celebration that is Shonen Knife. One memorable song "Bags" is about Japanese women's obsession with handbags (especially the "Beeton"-known elsewhere as Louis-Vuitton). Few Japanese I have met understand sarcasm, and fewer still can laugh at themselves.

Osaka's garage rock scene was emerging as I left -- tell-tale signs were a club dedicated to more primitive sounds (the aforementioned Whoopee's in Kyoto), more stores carrying Pebbles, Back from the Grave, etc., as well as '60s fashions. The two unmistakable influences on the current scene are the Ramones and the Cramps. Towards the end of my stay, my friend Joe took me to Kobe to go record hunting. WOW!! How can such a small city have so many cool record

stores within easy walking distance? If you're in the Osaka area and are looking for cool GS records, or just the latest on the local mod/garage/psych scene, be sure to hit the following places:

Osaka:

*Time Bomb Records --near Tower Records in Shinsaibashi

*Forever Records--3 Locations in Osaka

*Rhythmbox --near the Sony Tower in Shinsaibashi

Kobe:

*Huckleberry--near Motomachi Station

*Apple Records--near Motomachi Station

Kyoto:

*Hotline Records --1 block W. of Kawaramachi, near city hall

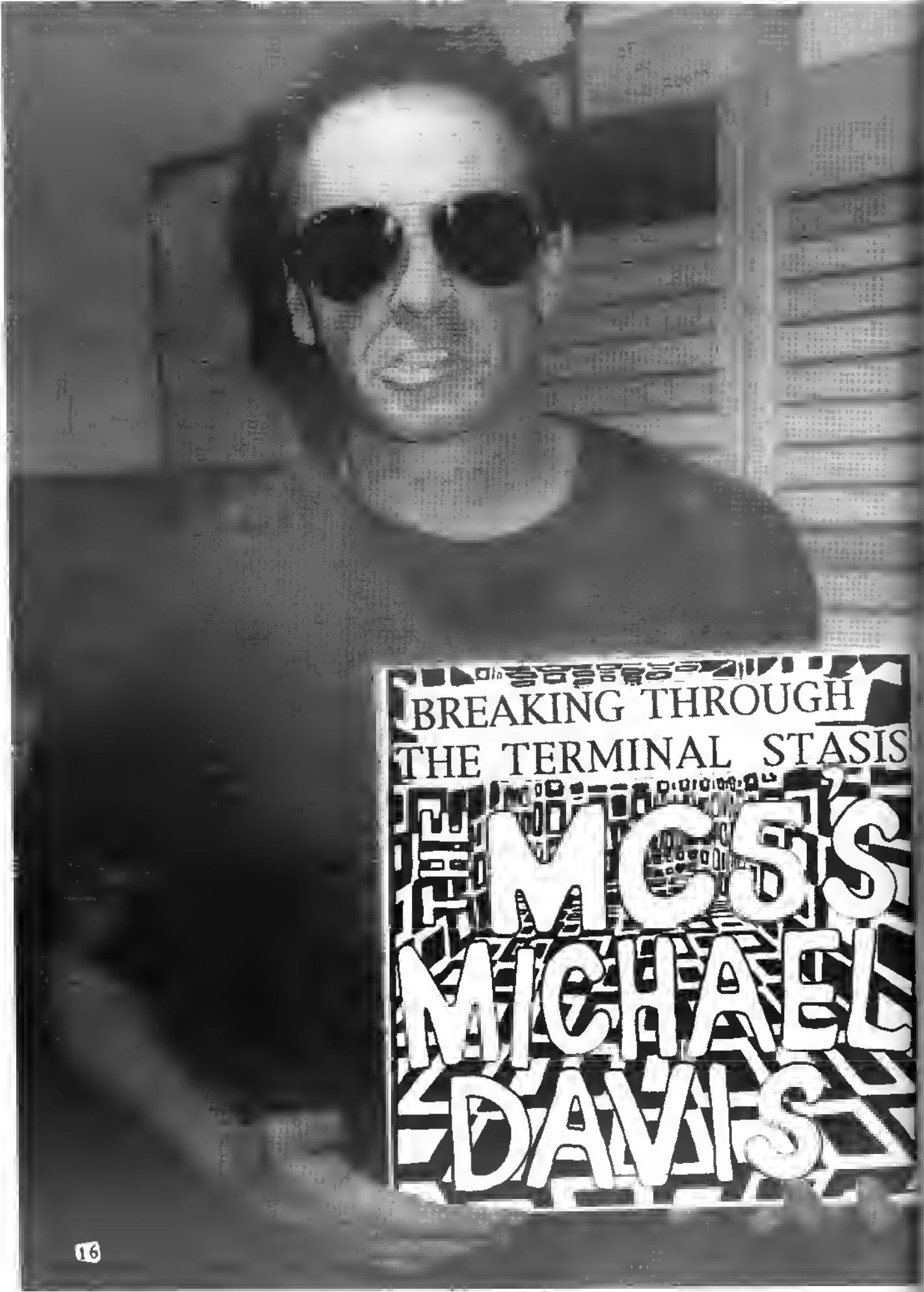
Sayonara, and happy scene-searching!

Allan "The Hip Hugger" Waite



Below: the Golden Cups in all their sartorial splendor!





BREAKING THROUGH
THE TERMINAL STASIS

THE MUSE'S MICHAEL DAVIS

RAMA LAMA, FA FA FA. THE MDTDR CITY FIVE IS A PERMANENT FIXTURE IN THE RDCK AND RDLL FIRMAMENT. THEIR REVDLUTIDNARY FIRE-BRAND ATTITUDE AND SONIC ASSAULT INFLUENCED EVERY PUNK BAND THAT FOLLDWEO, AND THEIR HIRSUTE HEAVY METAL BOMBAST HAS BEEN JUST AS MUCH AN INFLUENCE ON THE CURRENT CROP OF GRUNGE-ROCKERS. THOUGH THEIR "TD TAL ASSAULT ON THE CULTURE" CAME UP SHORT IN THE INITIAL ASSESSMENT, THE MANY DIVIDENDS EVENTUALLY REAPEO ARE NDW APPARENT. THEIR INFLUENCE WILL CONTINUE TD GRDW: 1992 SAW THE THREE MC5 ALBUMS REISSUEO ON CD, AND 1993 PRDMISES THE RELEASE OF AN IN-DEPTH CHRONICLE OF THEIR EXPLOITS, BEN EOMUNOS' BOK, NO GREATER NDISE.

WHILE IT IS IMPORTANT TO RECDGNIZE THEIR INFLUENCE, WE MUST ALSO NOTE THAT MOST OF THE BANDS THAT FOLLOWED SDUNDED AS DERIVATIVE AS THEY INDEED WERE, AND DNE MUST GD BACK TD THE SDURCE TD HEAR THE REAL THING. FEW DF THE GROUPS THAT PICKED UP THE TDRCH THE MC5 PASSED IN 1972 HAVE ATTACKED AND EMBRACED THE REVDLUTIDNARY ROCK AND RDLL LIFESTYLE SO FERVENTLY. THEIR'S WAS MORE THAN THE INSTITUTIONALIZED REVOLUTION COMMON NDW. AIDED AND ABETTED BY MANAGER/WHITE PANTHER PARTY FOUNDER JD HN SINCLAIR, THE MC5 WALKED IT LIKE THEY TALKED IT, AND FACED THE CONSEQUENCES, WHETHER IT MEANT BEING DROPPED FROM ELEKTRA RECORDS AFTER TELLING HUDDSDN'S STDRES TD FUCK DFF WHEN THE STORES WOULDN'T CARRY KICK OUT THE JAMS DUE TO THE "MDTHERFUCKER" EPITHET THE MC5 PROUOLY BRANOISHEO, OR NARROWLY MISSING HAVING THEIR SKULLS BASHED IN AT THE 1968 DEMDCRATIC NATIDNAL CONVENTIDN IN CHICAGO (AN OCCASION WHEN DISCRETION WAS THE BETTER PART OF VALOR, AS WE SHALL SEE).

IT WAS A GENUINE THRILL, THEN, TD TALK WITH FORMER MC5 BASS GUITARIST MICHAEL DAVIS. DAVIS' BASS RUMBLINGS GAVE THE MC5 A PDWERFUL, THICK, HEAVY SDUND, A N D ANCHORED THE GRDUP WITH A STDNE GRDDVE. DAVIS HAS LARGELY ELUDED THE SPOTLIGHT'S GLARE FOR THE PAST 20 YEARS, THOUGH HE HAS CONTINUED TD MAKE MUSIC, MOST NOTABLY WITH EX-STOOGE RON ASHETON IN DESTRDY ALL MDNSTERS DURING THE LATE '70S/EARLY '80S. HE HAS SELDOM BEEN INTERVIEWED, AND HE SEEMED TD ENJOY RECOUNTING HIS STORIED CAREER AS MUCH AS WE ENJOYED LISTENING.

DAVIS IS NOW A SETTLED FAMILY MAN IN HIS LATE 40S. NEVERTHELESS, HE'S A RDCKER TO THE CORE. HIS ENTHUSIASM FDR NEW SDUNDS IS UNABATEO, AS THE STACK OF TAPES ATOP A TABLE DN HIS BACK PDRCH BY THE CURRENT CRDP DF UNDERGRDUNO ROCK BANOS TESTIFIED. OUR

JUNE 1992 INTERVIEW BEGAN AT THE SUBURBAN DAVIS FAMILY HOME, THEN CONTINUED DVER THE AIRWAVES FRDM THE KXCI RADIO STUDIDS, WHERE WE INDUCTED THE MC5 INTO THE PSYCHEOELICATESSEN ROCK ANO ROLL GARAGE OF FAME.

AND RIGHT NDW, RIGHT NOW, (RIGHT NOW) WE GIVE YOU A TESTIMDNIAL ... MICHAEL DAVIS!

INTERVIEW BY EFRAM TURCHICK AND GREG LANGE

Efram: What's been going on lately with you and the various ex-members of the MC5?

Mike: Well, some amazing events have happened in the last year. First of all, when I first moved out here to Arizona, I didn't have any inkling that anyone had ever heard of this, y'know? To me it was something that happened 20 years ago and maybe here or there somebody knew about it. Then I began to know people in the scene and bands coming through town, and they'd go, "Oh, man, you played in the MC5?" I'd go, "You know about that?!" I began to realize that it wasn't just some local thing that had happened back in the '60s or whatever, it was well known.

Efram: Well, the MC5 made the cover of Rolling Stone back then.

Mike: That's true. We were on the cover of Rolling Stone in 1969, there was a big spread on us. But then you think all this time has passed, people forget about something kind of obscure, and we didn't sell that many records back then. The record company dropped us after a while. But some way or another, through the graces of whatever had gone down, we were still in focus. And this past year Rob passed away. So all of a sudden that was in print, that was in the press, and this thing was on the wire service and everything. I went, "Wow! This is important!" Rob passed away, and there's something in Musician magazine about Tyner, and then there's things about the MC5 coming out. This CO comes out, it's out in Japan, now it's out in the States, it's out everywhere, internationally. When Tyner died, these people got it together to have a MC5 reunion in Detroit. We played downtown Detroit, filled the theater, the Cult came over and did a guest set. We raised 34 grand for Rob's family.

Greg: Did you rehearse a lot or ...

Mike: All we could manage was one rehearsal, very rough. People are not the same.

Efram: What was it like to get back together with everyone after so long?

Mike: It was like a fantasy weekend or something. It was four days of the most unbelievable attention. I couldn't believe it. We were inducted into the [Detroit] Rock and Roll Hall of Fame, put our hands into the sidewalk cement. It was just unbelievable, the attention we got, and the press. There was something in the Detroit papers every single day I was there, and then when the show actually came down, the place was packed, we turned people away. Unbelievable event, really cool and great to see everybody. So that's done, and Wayne's just put out a record, and I'm going to go out to California with him next month and play some gigs. It's just an amazing story to me that this is happening.

Efram: Think there's a chance of a more permanent reunion? As the MC4, maybe?

Mike: I don't know. The MC4's out of the question. Maybe Wayne and I will make a record. That'd be cool.

Efram: You guys are definitely undergoing a resurgence of interest.

Mike: "Resurgence" is a good word to use.

Efram: *Kick Out the Jams* is out on CD, Elektra Records, which once kicked the MC5 off the label is . . .

Mike: It's number one in Poland, as we speak. Wayne, who lives in Nashville now, sent me a copy of the playlist from some city in Poland that was sent to him by someone in marketing at Elektra Records. *Kick Out the Jams*, number one for the week ending May ninth, I think, this year.

Efram: Congratulations!

Mike: Number one after 23 years.

Efram: How was the MC5 sound arrived at? That really heavy sound?

Mike: In those days, you had a "sound," and that's what's really missing today. Bands don't have distinct sounds. You don't have to find . . . what you do is you go to a music store and you have your checkbook and you *buy* your sound. Back then Wayne used to say, "I play guitar, but I play electric amplifier too." So when you get an amplifier, you've gotta get the most you can out of those tubes without frying the thing. You go for something that nobody else sounds like, something unique. So here we are with these like 100 watt things. We didn't play full blast. You don't just turn all the knobs up and that's it. You find it, you

find where the thing delivers the most power for your instrument. The thing that pleases you the most. Nowadays,

Greg: Do you remember Fortune Records?

Mike: Fortune Records?! Oh yeah, yeah. The Diablos . . .

Greg: Were you guys influenced by that kind of sleazy soul?

Mike: I was. I was older than everyone. I grew up with the '50s rock 'n' roll, the first popular rock 'n' roll. In fact my dad *forbade* me to listen to rock 'n' roll stations. It was just as if I was to tell my teenage daughter, "I don't want you going around this sort of thing, it's going to corrupt you." And as I recall, the thing that my old man objected to was like the Platters, you know? (laughs) And now, man, that's ballroom music, that's the most mellow-est stuff. It was odd, too, because my dad was a jazz fiend, and he turned me on to be-bop and stuff like that. All those old people he liked; Philly Joe Jones, Illinois Jacquet, Stan Getz, Jazz at the Philharmonic. He loved Spanish music, Cuban music, what we call salsa now, though then it was called mambo or something.

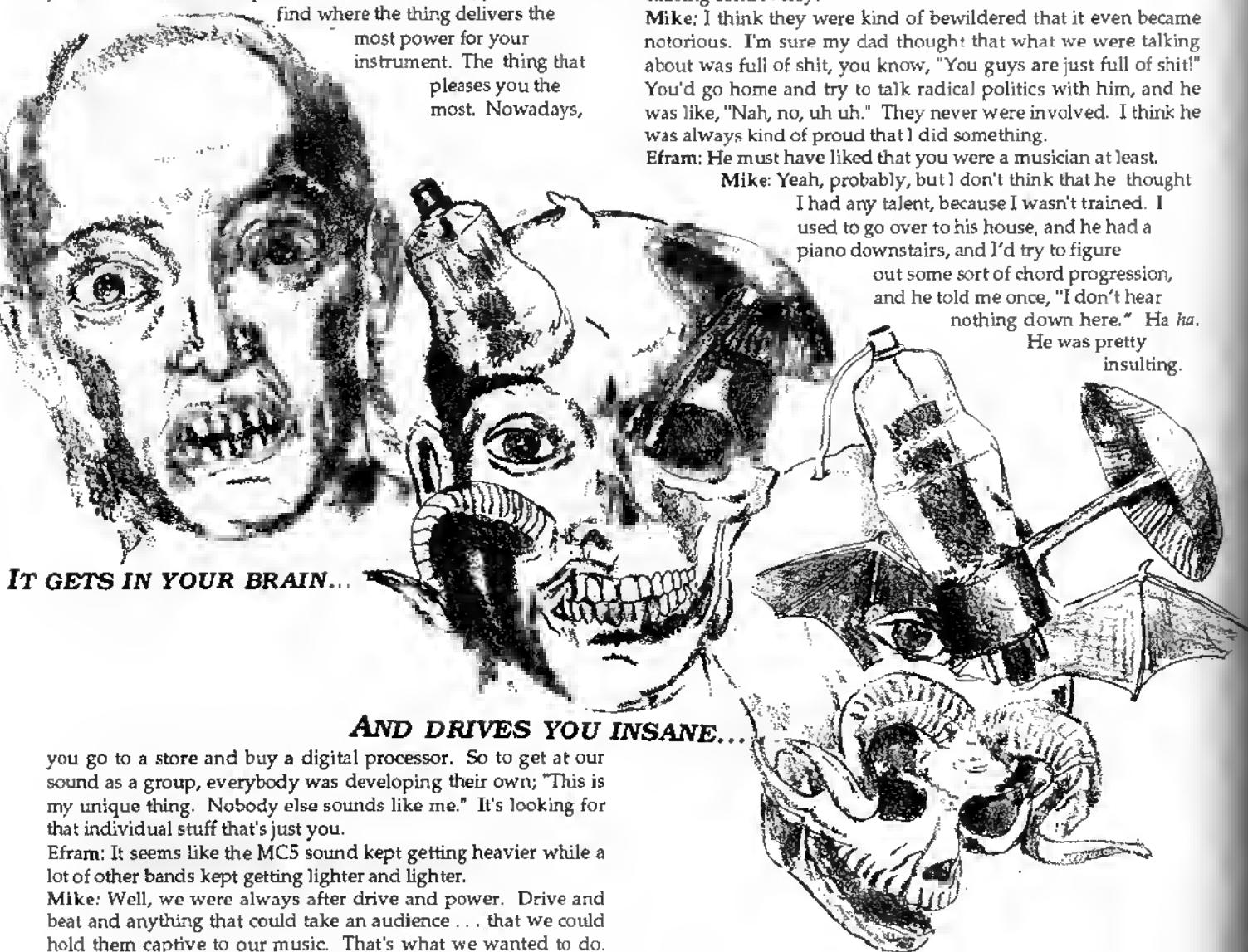
"I WANNEO TO BE A HIPPIE. I WANTED TO BE A BOHEMIAN IN MY APARTMENT, JUST GRINDING IT OUT WITH BIG EMOTIONAL PROBLEMS."

Greg: What did your parents think when "Kick Out the Jams" was causing controversy?

Mike: I think they were kind of bewildered that it even became notorious. I'm sure my dad thought that what we were talking about was full of shit, you know, "You guys are just full of shit!" You'd go home and try to talk radical politics with him, and he was like, "Nah, no, uh uh." They never were involved. I think he was always kind of proud that I did something.

Efram: He must have liked that you were a musician at least.

Mike: Yeah, probably, but I don't think that he thought I had any talent, because I wasn't trained. I used to go over to his house, and he had a piano downstairs, and I'd try to figure out some sort of chord progression, and he told me once, "I don't hear nothing down here." Ha ha. He was pretty insulting.



you go to a store and buy a digital processor. So to get at our sound as a group, everybody was developing their own; "This is my unique thing. Nobody else sounds like me." It's looking for that individual stuff that's just you.

Efram: It seems like the MC5 sound kept getting heavier while a lot of other bands kept getting lighter and lighter.

Mike: Well, we were always after drive and power. Drive and beat and anything that could take an audience . . . that we could hold them captive to our music. That's what we wanted to do. We felt more effective with power than with finesse.

Greg: Were you into Pharaoh Sanders and some of the jazz stuff before you met John Sinclair?

Mike: Yeah, but not Pharaoh. You know who I liked? I liked the Modern Jazz Quartet, Stan Getz, 'cause I was an artist, I was into art school.

Greg: You were at Wayne State?

Mike: Yeah.

Efram: Did you already know John Sinclair before the MC5, from artistic circles?

Mike: Yeah. O.k., well, this is me (shows photo). I was about 11 years old right here, and this is some sort of art class. I could always draw, and my art teacher said you gotta go into this high school Cass Tech, 'cause that's where anybody who's got an ounce of brains is going to go. Everybody else goes to Redford or Cooley high schools, and they all wind up working in the factory. So I went to Cass Tech, and it sort of set me apart. I never wanted to be like everybody else. I always thought "I'm different, I'm gonna stay different, I can't help it." I went to Cass and I learned how to draw, because when you go to Cass you're thrown together with the most talented people in the city. And it does intensely train you to do this thing. When I got out of Cass and went to Wayne, I was heads above everybody else doing what I did. Pretty soon I outgrew that, I was so good I didn't need Wayne anymore, so I split, I quit school. The point I'm getting at is that I was into this art, kind of beatnik thing, and I was into hanging out, and I didn't want to live at home, and I wanted to be... I wanted to be a hippie, I wanted to be a bohemian in my apartment, just grinding it out with big emotional problems. I was so fuckin' talented that every chick within five miles had to have it, you know? (laughs) That's what it's all about! Anyway, pretty soon I got snared into a spider's web with some babe that was a little older than I was, and I left school, we went to Florida to spend our 200 dollars that was going to last forever. So I bummed around the country a little bit, we went to Florida, went to New York, then came back to Detroit, and within a year, I was hip to the world. I was ready. We broke up, so I was on my own, nothing to do, and I met Rob Tyner. Rob Tyner, this is interesting, came over to our pad, right, our subterranean underground basement pad, and he had a six-pack of Budweiser. I thought, "What's wrong with this guy? Budweiser, when

Thursday, April 28, 1966



New R & R Group— Will They Make It?

Meet a new group that's determined to make it — the MC 5. Coming on strong with their own type of music, Avant Rock, the MC 5 leave a lasting impression on people wherever they perform.

Making up the group are Mike Davis, bass guitar; Bob Gasper, a Southgate High graduate and drummer; Wayne Kambe, a senior at Cooley and lead guitar; Fred Smith, rhythm guitar; and Robin Tyner, lead singer, both previous students of Lincoln Park High.

Perhaps the biggest moment in their career was when they played in a concert with the well-known British group, the Dave Clark Five.

Their plans for the future?

To quote Wayne, "We want to stay professional and make it really big. We have faith in ourselves and there are people who have faith in us, I think we'll make it."



there's heroin around!" There was heroin and barbiturates and morning glory seeds and shit. Anyway, he told me he had this band, and asked me to come out and see 'em play sometime. Around that time we started listening to the Rolling Stones. *Rolling Stones Now* had just come out and that was pretty cool.

Greg: Were you playing bass by this time?

Mike: No, I was no bass player.

Greg: No guitar player either?

Mike: Well, I played acoustic guitar, and put a harmonica around my neck, you know, and sang songs. I went out there with a friend, and after they got done playing I told this cat, "Well, you go ahead on, I'm gonna hang out with these guys." And I went over and met the band, the MC5, the Motor City Five as they were at the time, and me and Wayne Kramer, we just hit it off, instantly. Wayne's the kind of guy who's always searching to learn something, and anybody he meets, if he meets you he's going to see what he can learn from you, and use it. He's an exploiter, and a good one.

Efram: So he started picking your brains?

Mike: Yeah, he'd just pay attention to you and see what he could use, what's in your repertoire. We got to be really good friends, 'cause I had been around the country, and I had a pretty good rap. He was still in high school, and I had been out and smoked dope and stuff. And then I had Beatle boots on too, so that helped! We got to know each other and we started hanging

"WE BASICALLY WENT INTO A CLOSET ROOM WITH SINCLAIR AND LOADED UP A HASH PIPE LIKE EVERY FIVE MINUTES AND JUST CAME OUT AND SAID, 'O.K., LETS DO THE RECORD OF THE DECADE!!!"

out. And Wayne said, "You know, I wish you were in our band. That would be so fuckin' cool!" "Yeah, but I don't play anything, I don't play rock 'n' roll." "It's easy, man! Can you play bass?" "Probably, I don't know, I can play a little guitar." So he basically picked a fight with the bass player and the bass player left, and he said, "O.k., time to learn the parts to all these Rolling Stones and Kinks songs," and I learned them in two weeks, and in two weeks I played at the Wayne State University administration building.

Greg: Wow, two weeks!

Mike: I just played basically the parts to all these tunes, memorized everything. We played that gig with a Motown group called the Elgins and they just lip-synced their record, and we went out and did two sets of Kinks material and blues, we played a lot of blues, and that was the start. It was one of those things where we might get a gig once a month. Back then we played in teen clubs.

Efram: Like the Hideout?

Mike: You know about the Hideout? Are you from Detroit or something? There were a couple Chatterboxes, there was the Hullabaloo Club ...

Efram: What did you guys sound like early on?

Mike: Really crappy then, you know. We had our own PA most of the time, which was a Monarch 30-watt amp or a Boggen 50-watt amp and two Vox columns, and we had a couple of mikes.

Greg: Was the bass passed down to you from the other guy?

Mike: Yeah, well not the guitar, but the amplifier. It was a Vox T-60. And Fred and Wayne had Super Beatles. We sounded too loud, and you could never hear the singer. But we probably had those moments when you'd just go, "Wow, this is happening!" Plus, you always had your eye on some chick to see if she was watching. The whole band trip was so wonderful to me. It was

like, "Wow, that's the whole way out of this nightmare life thing -- play in a band! Go play in a band! It's a job! It's an actual job. You can fulfill any kind of fantasies you have, and actually be successful."

Efram: What do you remember about recording "One of the Guys"?

Mike: This archaic, maybe eight track studio in Detroit, how we got a few bucks together to go rent the place, try to make a record and be like the big boys, you know, and get ourselves out there and see if we could really do it.

Efram: What was "One of the Guys" about?

Mike: Rob's frustration with being a kid from the suburbs, from suburbia. All the people he knew, all they wanted to do was get drunk and fight, and drive around in cars, you know? And the things appealed to him, but he had to enlighten everyone -- "Look at yourself, look at what you can do." That was what Rob was about. He's not into any political kind of thing, it's just like on a one-to-one, y'know, how he'd talk to his buddy. We were all buddies. First and foremost, we were buddies. Let's see, I've got two copies of this ["Borderline" single], and I don't have the sleeve, the sleeve was really great. This is Wayne's tune. I remember when Wayne showed me this tune, I'm like, "That's fuckin' great, man!" We did that one deep in the midst of the most intense time of the '60s, probably '67, '68. We were hooked up with Sinclair then. Strictly the far-outest stuff. And this was the first single, "I Can Only Give You Everything." You know what's great about this song? Fred Smith's guitar part, he's going *chinka-chinka-chinka-chinka*, he doubled up on it so it sounds like a tambourine.

Greg: What year was that single?

Mike: This is probably 1966. I don't think we were together in '65. Maybe just getting together. 'Cause I remember *Beatles* '65, that would be out when I was first going to Wayne State U. Did you notice the percussion sounds in there ("I Just Don't Know") that weren't very correct? Those were people -- we were sitting on the floor playing coke bottles on mike stands.

Efram: High-tech recording methods, indeed! Any insights into the song, what the lyrics to "I Just Don't Know" were about?

Mike: What this one is about?

Efram: Yeah, "I Just Don't Know."

Mike: I just don't know!

Efram: "Looking At You" was the second single, right?

Mike: Uh ... yeah!

Efram: Was this produced by John Sinclair?

Mike: Yeah, you could say John "produced" this. He provided some substantial inspiration for the performance. Somebody once said in one of these papers or magazines that the end of "Looking At You" sounded like "the end of the world," or some great descriptive phrase. I think it's possibly the most successful recording we ever made, y'know, but that's just what I think.

Efram: On "Borderline" the bass is really loud.

Greg: Yeah, the production is really great!

Mike: Well, you could argue it's really crappy or really great. I was happy with it. That was just pure naive lack of planning (teasingly) "But what was it about?" (laughs)

Efram: What was it about? That song was written by Wayne Kramer for the most part, although on the early stuff, everyone in the MC5 took writing credit.

Mike: Everyone had to pitch in their unique little part, to get their one-fifth credit.

Efram: What was your part on "Borderline"?

Mike: Well, I did the "ooo-woo" (laughs), and the bass part of course. This was recorded at Capital Sound, or something like that. The engineer quit, he walked off, he said "I don't do this! I'm gone! You want it, you engineer it," and we did it. The guitar

where you don't know where you are and then brings you right back down and sets you in the dirt. The guy in the Yardbirds, Samwell [Paul Samwell-Smith], he did the same thing, only he'd do it in more . . . he had his own kind of dynamic thing, but those three guys taught me the most.

Efram: Was there any Motown influence?

Mike: 'Course, I always loved Motown. James Jameson. But who could ever play like James Jameson? We didn't play that style of music.

Greg: You can still hear the influence of that kind of bass playing.

Mike: That's possible. I know that in my heart when I'm playing I want to feel that feeling, but as far as his technique or anything, I'd try, but boy, that's somebody to try to copy.

Greg: Do you remember any of the James Brown covers that you did besides "Man's Man's World"?

Mike: We did "Man's World," we used to do "Please, Please, Please," we used to do "I Don't Mind," "I'll Go Crazy," "Cold Sweat." Yeah, I could go on. We did at least half a dozen. We did "There Was a Time," that's a great song. We did Four Tops, Ray Charles in the Grande Ballroom days. We tried a few Motown things. We did a cover of "Let the Good Times Roll" like a Who version, it was great, man, you know where they go (sings) "Feels so good when you're home" and each guy would do a line, it just brought the house down. We only did it a few times. I don't know why we stopped. We used to cover, besides the obvious British influences, the Yardbirds and the Who, the Kinks and the Stones, we did some Howlin' Wolf stuff, we used to do Screamin' Jay Hawkins' "I Put a Spell On You," for two or three years. That was one of the big, dynamic songs.

Efram: Would you drag it out?

Mike: Just the corniest, most ham-bone version, the sappiest, cheesiest "I Put a Spell On You" you could imagine. He [Hawkins] does it enough himself, but we did our own soap-operatic version of it. We did Ray Charles' "Believe It To My Soul," as part of our finale. You know that song? It's a killer, it's a real, real moody tune. We'd do that tune, and Rob would get down on his knees



and shit, and then we'd come back with this "Black To Comm" thing that just destroyed people. I was gonna tell you guys this one story that . . . it was like early on, when I first joined the band, that we all realized the power of music to move a group of people. We started out just wanting to be rock 'n' roll stars. We started out just wanting to get girlfriends, to get laid. The blow-job, y'know? We just wanted to be famous, and so it went out from there, and when we got on stage and started playing the music, it was just a natural thing that the better we played it, the more — maybe it was because of who we were, the chemistry — it evolved into this thing that was bigger than we ever imagined. The story was we played at this place called Bob-lo Island, and it was a daytime gig, spring, so it was still quite cold, and we take the boat out to Bob-lo. We played in this big building with concrete floors, freezing, your finger-tips were so cold you couldn't even play. There was a crowd. I think they just walked in there for free, and we got paid 450 bucks or something like that. It was a lot of money. I could hardly wait to get the fuck out of there. I wanted to go home, man — "This is nowhere." We played our little gig with our Vox amps, and it was too loud and it was shitty, and we got back on the boat — it wasn't that bad outside, but it was cold in the building — got back on the boat, which was one of these cruiser Oldsmobiles with two or three decks. So we're sitting in the boat, we're going back, and we said, "Why don't we set up and play?" We just started jamming, and we only had time maybe to do six or seven tunes, so we did the best ones, you know, "Gloria" and "You Really Got Me," and I gotta tell you man, that fuckin' boat turned into chaos! (laughs) As soon as we started playing they started dancing, and you could see it, you could see the frenzy building, and it was like this killer climax, and we hit the last tune, and we were just having so much fun it was unbelievable! It was like we were the Beatles or something! I realized there the power of music to move people is something that's incalculable. You can do anything. If you do it right, you can take a whole group of people somewhere else. And they're yours, you know? We realized this, and we started to build our set around our original material. We had this one tune, "Black To Comm," that never was recorded on any of these albums — that's just the most basic musical little (sings riff), just with the guitars, and you just take it level by level, like on the bass I'd just start playing that one note, and then I'll shift into a whole chord, and the whole sound just seems to go *whoool!*

Efram: The MC5 were signed to Elektra Records in '68?

Mike: Umm . . . yeah. I'd say you're right there, 'cause we recorded the thing [*Kick Out the Jams*] on Halloween night in '68, which we dubbed "Zenta New Year." At that time we had a, well, the whole thing was based around a philosophy . . . it's hard to describe now, because it's somewhat later, but we called it Zenta, and it was our religion, and it had something to do with Zen. And we had just gotten signed by Elektra, which was pretty amazing in itself, as un-conformist as we were. They gave us two nights to record the album, and we figured, "We gotta make this a live album," because the live show was what it was all about. Danny Fields, the A&R guy who more or less discovered us, insisted on it. So they rolled up a couple of trucks in the alley by the Grande Ballroom and wired the place up, and we basically invited the entire world to come and witness us do this thing. We did it on two evenings and they put this album together. Things were starting to change from the first few tunes we recorded, and we were getting more involved in listening to jazz music, and John Sinclair, our manager, had turned us onto 'Trane and Archie Shepp, and Joseph Jarman and Sun Ra. We played gigs with Sun Ra, we opened for Sun Ra, and to us, he was what we were trying to do. We were trying to do it with loud, electronic rock 'n' roll beat music. He did it with acoustic

instruments, maybe 15 to 30 people on stage, some of which he had met that day. When we played in Ann Arbor, he met the bass player that same day. That was a fresh bass player, 18 years old, and he sat in, played with Sun Ra, and just played the most tripped out, spacey, psychedelic astral music. So he was someone that we looked up to. All these jazz guys were, the way they improvised, the way they took the music from one level to another, and back when we were doing that garagey kind of sound, we were just looking for intensity. And what do you do after you get to where you got some power? You need to move it up into . . . y'know, you tell a story. You tell a story in music, an emotional story, whatever it might be.

Efram: You guys played like 5, 6, 7, 8, times a week sometimes?

Mike: Umm . . . yeah, I guess we were sort of at it all the time. The MC5 thing was this communal, "We live together, we do everything together" type of thing, and the music represents where our heads are at and what our possibilities are. We related to these people the more we tried to emulate what they did, to learn from them how to play. We weren't that accomplished as musicians, so we played by instinct. In "Starship" we do a poem that's dedicated to Sun Ra. In fact, I think it's more than dedicated, I think Sun Ra wrote the words to it.

Efram: Yeah, he has credit on it.

Mike: It's part of some other piece that he does, but at this time we were trying to take our shows to a spiritual level. We just, like, *destroyed* an audience. They were just with us. And we'd make them so much a part of our trip, our playing, that we all had a cosmic kind of climax in this ballroom or wherever we happened to be.

Efram: "Kick Out the Jams" is the most famous MC5 tune, and also the most controversial . . .



Above: Brother Wayne Kramer

Mike: Well, controversial enough to create the rise and fall of the band, actually, in some sense. It's a complicated issue, what actually happened. I don't think I can explain it to you. What's amazing is that here we are talking about it, and it's over two decades later!

Efram: What is "Rocket Reducer #62 (Rama Lama Fa Fa Fa)" about?

Mike: "Rama Lama Fa Fa Fa" — I really can't comment on it, 'cause it's just some words, but Rocket Reducer #62 is a chemical. We used to sit around the house and inhale this stuff. This is like our party tune, and we used to, like, get a rag. We'd say, "You gotta get your rag, man. You gotta have your rag." You soak the rag, put the rag over your face, you know, like you're going in for a tonsillectomy, something like that? Put the rag over your face and then inhale fast! Like 10 or 15, 20, whatever, however much you wanna get down on it. Until you see the whole room, everything's upside-down, and you hear things happening six blocks away! Now that's what Rocket Reducer #62 is.

Efram: Wow! I'll have to listen to it again, with that in mind! *Kick Out the Jams* was the last album done under the guidance of John Sinclair, Minister of Information?

Mike: Right. Minister of Information of the White Panther Party, our beloved manager, and a fine man he is. For people who don't know, "Kick Out the Jams" refers to jams, to musical jams. That phrase, that term, and the expletive that goes along with it had something to do with our being fired from Elektra Records and the controversy. But I think the

RAMA LAMA FA FA FA
Rocket Reducer #62
words and music by MC5

After some good tokes and a six pack
we can sock em out for you
till you're flat on your back
You know I got to keep it up
cause I'm a natural man
I'm a born hell raiser
and I don't give a damn

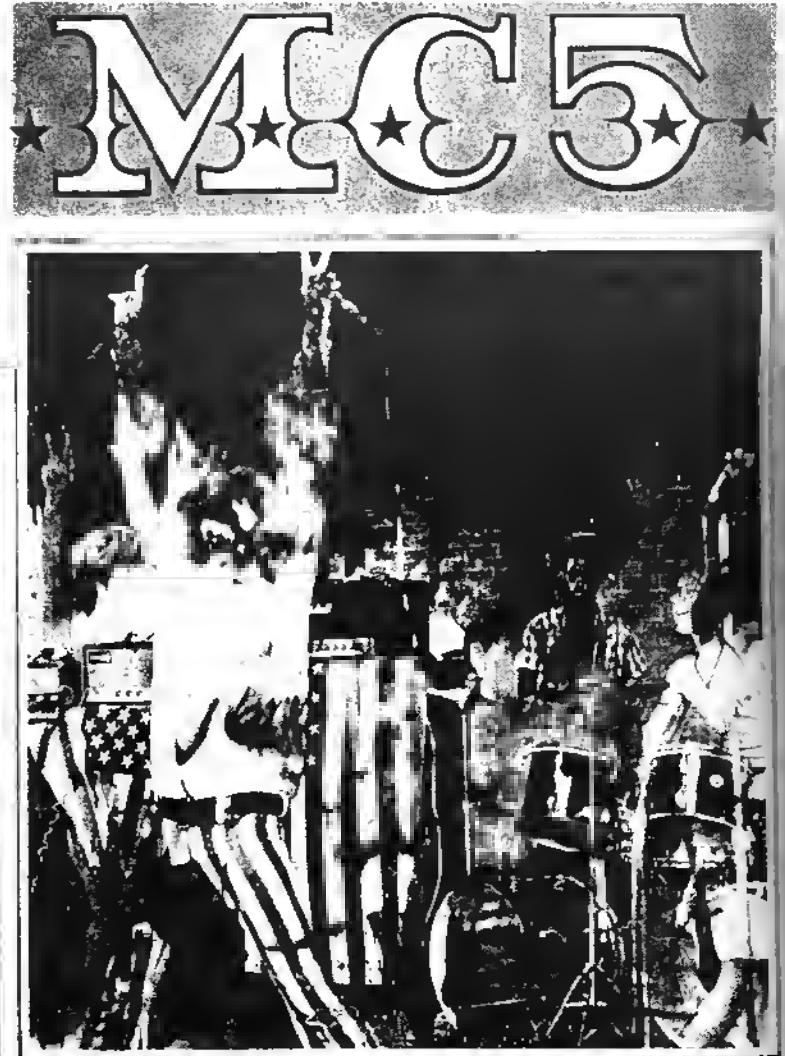
I'm the man for you baby
I'm the man for you, baby
I'm the man for you, baby
I'm the man for you, baby
I'm the man for you.

Workin' here before before you momma
soakin wet
You think you're satisfied —
you ain't seen nothin yet
I said WHAM BAM THANK YOU MA'AM
I'm a born ass pincher
and I don't give a damn

(chorus)
lead...
Rama lama fa fa fa...

You can lay it down on me, momma
any old time
We can shimmy so good
We'll both be stoned O-Mind
I'm irresistably bad
The coolies' what am
Robin Tyner's the name
and I kick out the jams

(chorus)



KICK OUT THE JAMS, MOTHERFUCKER!



and kick in the door if the store
won't sell you the album on

FUCK HUDSON'S!



controversy is much, much deeper than that one word, obviously.

Greg: Did you play "Black To Comm" at that show?

Mike: Yeah, we always played it. That was our big climax tune. We used to sit around and talk about how we'd take this music out of beat, and out of key, and out of the tonal thing, and just start playing. We weren't very good at it at first, but clumsily, sometimes we'd just hit on this thing where it went, like, *hmm*, and that next level would be there, so we realized that this was something that was inconsistent, but so powerful. And that's where we were coming from.

Efram: You think somewhere there's the rest of the tapes of these two shows? There must be some unissued material in Elektra's vault or somewhere.

Mike: Maybe, I don't know. Wayne sold a bunch of outtakes to ROIR. I don't know where he got them. There might be some things in Elektra's vaults, in Atlantic's vaults. Dennis just sent me a VCR tape from February when we did the MC5 reunion at the State Theater. I watched that, and I went, "Yeah, ok, that's cool, but where's the Metro Music Cafe?" So I rewound it, and the whole thing goes all the way back, an hour and a half long. It's called "Back On Shake Street," and it's a history of the MC5. Interviews with Sinclair, Tyner, Dennis, and Ron Asheton. There's a whole thing of us playing "Kick Out the Jams" in Tartar Field, which is great, there's Leni Sinclair's movie of "Kick Out the Jams" which is Super 8, just spliced together shots, like what I'm trying to describe.

you — it's frenzied, a frenzy of activity. There's a TV thing of us doing "Black To Comm" on the Lou Gordon show, and I've got a mustache, and a Nehru jacket on, killer short hair, we all look really hammy.

Greg: Have you seen the fancy packaging on this? [Kick Out the Jams CD]

Mike: Yes I have, and I really think it's great. I think they did a cool job.

Efram: I'm glad they put the original cover art in it.

Mike: That was our cover, that was [Gary] Grimshaw's cover. Elektra rejected it.

Efram: Do you know anything about the book "No Greater Noise: The Story of the MC5" that's supposed to come out in December 1992?

Mike: Oh, Ben Edmunds' book? He wrote for Creem magazine. I remember him interviewing us back in the MC5.

Efram: What kind of things were you doing on stage?

Mike: Well, there was a light show, Wayne did a lot of dancing and gyrating, he liked to move around a lot, he was a hip-swinger. Rob would do the pony. We used to yell at him for doing the pony, "Fuckin' don't do that pony, motherfucker!" Because he'd get into this thing, it looked so stupid, man, he's out there doing the pony! (laughs) And then Wayne would be doing his James Brown thing. I was pretty much the staid, solid, just stand there like sort of a headbanger. I guess that's about the most I'd do, a head bang thing. Just because I was trying to keep up with everything. Wayne and Fred got into choreography, back-bends. Wayne used to like to shoot the crowd with his guitar, used to like to mimic machine guns with his guitar and fire away at the crowd. Fred did a lot of dramatic, bravado type moves. He'd bend his knees and lean back. Like the guy in "Spinal Tap," where he can't get up! Everybody tried to get as hammy as possible without being stupid.

Greg: Of the '80s and '90s bands that you've heard do covers of MC5 songs and totally cop the MC5 sound, have you heard Thee Hypnotics?

Mike: No. There was a Hypnotics in Detroit that I played with.

Efram: Have you heard Bad Brains with Henry Rollins, their version of "Kick Out the Jams?" It's on the soundtrack to "Pump Up the Volume."

Mike: Oh, yeah. I got really excited when I found out that that was reality, and we rented the movie when I was up in Detroit, and I listened to it, but I can't remember much about it. I guess there's a CD out.

Efram: They have it at KXCI.

Mike: Can we play it?

Efram: Well, you know, it's got obscenity in it.

Mike: Oh, is that a problem? See? See? There you get into that area again.

Efram: I know, it's hard. I'd play it if it were up to me, but then they say you'll get the FCC in here, the station will get kicked off the air, not to mention the \$10,000 fine they'll bring against you.

Mike: Bullshit! Kick out the jams, motherfuckers! See, that's what happened in 1969. I was so full of

April 16, 1969

Messrs. Wayne Kambes, Robert Derminer,
Dennis Tomich, Michael Davis and
Frederick D. Smith (PKA "MC-5")
1510 Hill Street
Ann Arbor, Michigan 48104

Dear MC-5:

We are writing this letter based upon our policy of always attempting to be candid, fair and honest in our relationships with our artists.

We have given a great deal of thought to a continuing relationship with you. It is our conclusion that such a relationship is neither possible nor advisable in light of the unprofessional conduct exhibited by you. While a lengthy review of specifics would not serve any useful purpose, an example of this unprofessional conduct is your unauthorized misappropriation of the Elektra trademark in the irresponsibly placed Hudson's ad.

Having reached this decision, we felt it fair to advise you immediately so that you may have the opportunity to arrange an affiliation with another record company under circumstances (eg. the present chart positions of your single and album) which are advantageous to you. We will be happy to prepare formal releases if you desire them.

Sincerely,

Jac Holzman

JH/nd

P.S. Of course, we will continue to render timely and appropriate royalty statements on the MC-5 recordings already released by us.



FRANK JOE BUNDGES

1510 HILL ST. ANN ARBOR 48104
(313) 769-2017 (313) 761-3223

24 April 1969

Village Voice
Sheridan Square
New York, New York

A Stone for Annie Fisher:

Dear Annie,

We're sorry Jac Holzman's little whitewash project on our album "Mick Out the Jamer" offended your sensibilities to the extent that you had to mention it in the end of a review of Bob Dylan's NEVER record, and maybe you should know some things before you run off at the mouth in the future. Because we get a little tired of reading the flack that you pop-snicker creeps write about our band and our program when you really don't have anything to say at all.

The thing about the 5 is that they're DOING IT. They aren't writing columns in the Village Voice or Rolling Stone or the New York Times or whatever, they're out in the streets where the people are, DOING IT, all the time. They've been doing it for a long time, even before Elektra had to fly Richie Goldstein out here to our house to see it for himself and make it legitimate in your pop circles. In fact they were doing it for a full 3½ years before that, and it wasn't in Bill Graham's creepy joint or the Scene or places like that either. It was in the streets and parks and teenclubs and high schools, colleges, ballrooms, anywhere the honkies would let them play and get away with it. There have been a lot of times the 5 hasn't gotten away with their program, and they've been arrested, beaten, stood trial for assaulting a police officer (Fred Smith, guitarist, was acquitted

delusions and illusions at that time from everything that I thought the year 1969 was a symbolic turning point in the history of the universe. That because we were at this number that went (traces 6 and 9 with fingers) that it meant that everything was gonna reverse flow on July the 4th, you know? Or June 21st, midsummer nights eve. And we actually played a gig, the Michigan Pop Festival. It was a two night affair; the first night it was us and Chuck Berry, and the second night it was us and Sun Ra. I remember riding the car on the way to the gig looking at the sky and seeing what the omen was. Because I thought that night, depending on the performance of the MC5, was a pivotal point in history. I believed it.

Efram: Maybe it was.

Mike: Maybe it was. I mean you can't tell if this is a delusion or if you're really tuned into something that nobody else is aware of. It's too fantastic, it's too much like Spinal Tap, so I can't really go around saying that that's . . . that is ridiculous, because the year '69 has two letters that go in the opposite direction . . . isn't that ridiculous? It's a little far-fetched. And because we were playing with Sun Ra, I thought that if we don't break through on "Black To Comm," if we don't do it, if we don't "get down," if we fail in some way, that it's doom for planet Earth. I really believed that. But you know a lot of times when you believe something so strongly, it might as well be true.

Efram: Well, they believed they were going to levitate the Pentagon too, and that didn't happen. Although some people claim that just for a second it actually rose a little bit.

Mike: Well that's sort of in that same category. And that's a whole other area we haven't talked about, the hippies and stuff. We weren't really hippies, but I felt a part of it just like anybody else. And we wore beads, lots of beads. Tons of beads! (laughs) To the point of absurdity.

Greg: Black Panther pins on your chest . . .

Mike: Right through the skin, buddy.

"I WAS SO FULL OF DELUSIONS AND ILLUSIONS THAT I THOUGHT THE YEAR 1969 WAS A SYMBOLIC TURNING POINT IN THE HISTORY OF THE UNIVERSE."

Efram: Out of the multitudes of bands that said they were going to play at the 1968 Chicago Democratic Convention, it pretty much came down to the MC5 and maybe the Fugs.

Mike: That was Country Joe. Country Joe was there. Country Joe got punched out in an elevator on the day that everybody was supposed to play at Lincoln Park. As it turned out, it was just us and him. He disappeared somewhere. I don't know who got him. But it went to our credit that we played and we were there. It was an important event in the country's history, so it affiliated us with a political movement. We never set out to be a political band. We just wanted to be famous. We just wanted success. We wanted to play, and rule! (laughs) I guess that's not very political, is it? So all of a sudden here we were on the stage of political ideology, sort of caught in a crossfire, really, of all kinds of people trying to establish their point of view. The late '60s was a heavy time. There were some really nice people that we met that we stayed with on mattresses in a loft or something, nice people, liked to smoke a lot of pot, feed us, sort of John's connections with those underground people, what I remember about playing was . . . it's hazy. I remember playing and seeing the crowd begin to riot, and seeing a whole mass of people running towards us, and guys on horses behind them, and a helicopter going over us while we're jamming and we just went, "Pack the shit, man, or we're gonna lose it." We'd rented a flatbed truck, so we just folded everything and drove out. We thought they were going to destroy our stuff. We were in a riot before that in Detroit, on Bell Isle at a love-in, and the same sort of thing happened. While we were playing "Black To Comm" there really was like an altercation between a biker and a cop.

FRANK JOE BUNDGES

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and I was found guilty of that charge by a jury in Pontiac, Michigan, just last week, after we were beaten by a group of pigs at a teen club where we were playing. In the same week some honkies burned our van to a crisp while it was parked on a Detroit street, I was arrested while all of us were trying to cross over into Canada to play a gig and had to post a \$10,000 bond in Federal Court in Detroit for "attempting to leave the USA without registering as a convicted narcotics violator." We were also released from our 6-month-old contract with Elektra Records by ~~gmxxfrienddx~~ good old Jac Holzman, the artiste's friend.

I don't know what to tell you. You're so far away from where we are, even if we were standing next to you in the street. But then you probably don't hang out in the street anyway. You have about as much business talking about revolution as Richard Nixon ~~xxxmxx~~. When you mention our album and the celebrated revolutionary hype that was created and perpetrated, not by the MC5 or even Elektra Records, but by your colleagues: Richie Goldstein in the Voice and the New York Times, that asshole Eric Burman in Rolling Stone, and by every little follower of those taste-makers in pop fashion (fascism). Every styled-hair hippie in the record industry now has his day had-rapping the MC5 for being "insufficiently revolutionary" or some shit like that, while they should keep their Janis Joplin Jefferson Airplane Traffic Cream pep-hype crap consciousness to themselves and

and it erupted into a full-scale riot.

Efram: Didn't Fred Smith get arrested and beat up by the cops?

Mike: Right, and John got beat up at the loft. Fred and John got busted, he got beat up and we went to the big court scene and everything with a "Free John" rally on the steps and . . .

Greg: Did you do any of the artwork for any MC5 show posters?

Mike: No, I did a couple of drum heads. I just did the MC5 logo on a couple of them. (shuffles through old photos) This is Emil Vacilla, who took the famous "Mike Fucking the Girl" photo in Motorbooty magazine. That appeared in the Berkeley Barb. The Barb got busted for that photo, busted for obscenity. That was in '69 . . . Oh, this was our picture getting signed [to Atlantic]. That's when we got fired from Elektra. We went down the street and got 50 grand! We went off to New York, and Atlantic says, "Yeah, we'd like to talk with you."

Efram: You were still on the charts with the first album then, right?

Mike: Yeah, right. They said, "How about 65 big ones?" and we said, "How much do we get right now?" "Well, we can give you 45 right now." "Yeah, o.k." See, we're all smiling here. We're happy. Fuck yeah! We were happy boys. But it didn't last long, just about another year. They hooked us up with Frank Barcelona, the president of Premiere Talent. D. Anthony was our manager. From John Sinclair to D. Anthony was . . . I don't know if you know what D. Anthony looks like. A short guy, about 200-and-some pounds. Silver suit, white silver hair, one of those big Roman kind of noses. You know, it's the connection, it's the big one. So we hooked up with them, and they sent Landau out to produce our second album.

Greg: What do you think about that second album?

Mike: Uh . . . that's a tough call. Y'know, that was really the turning point of the whole trip, when Atlantic sent John Landau out to clean us up, to give us hair-cuts or whatever, to give us a shave, tuck in our shirt, and John had never . . . John was part of the rock critic establishment. He was from Rolling Stone magazine, and Atlantic thought if they paired off the MC5 with someone who represented that part of the world, that everything would be really cool. So it was really a strain making the album, 'cause we weren't used to that kind of control, and the album sounds really controlled. There's some good stuff on it. That whole second album created such bad feelings between us and Sinclair, and there's some really unsavory things that went down insofar as we basically fired them at Landau's urging. He said, "These people are dragging your ass down. You guys got something going, and you do it this way, we make a product that's correct. You gotta get rid of all these freeloaders." Basically he said, "Sinclair's fucking out of his mind, he's a fucking nut, and all these people around him are a bunch of parasites. Time to clean house." The way it went down was fairly rude. For people who had the kind of things we had been through together, and learned about, really I didn't like firing people. But then, when do you ever break up with a girlfriend or something where it goes smooth, you know?

Efram: Did you think you were being used by Sinclair?

Mike: It worked both ways. We used him, he used us. Lets say that our purposes for using each other were different when they started to what it wound up. I think we all learned as we went along. Those few years, from '67 to '70, were intense learning years. Every day was a challenge. Because on a personal level I always felt responsible for the universe. And I think everybody had this feeling of responsibility, that you had to carry your weight, you had to see the vision, because what you were doing was everything, the whole universe depended on it. Is that megalomania? Hell yeah! But I believed it.

Greg: Was Rob more involved with Sinclair than the rest of the members of the band?

Mike: In a sense, because they both had that same kind of hair. (laughs) You guys [Efram, Tyner and Sinclair] are kind of a race

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?

their punk friends. We don't wanna hear it, and we aren't going to stand for it much longer. If you don't understand what we are doing or if you can't relate to it, you should keep your fucking mouth shut. I can't help it, and the S can't help it if you started listening to rock and roll with the Jefferson Airplane--that's your problem, rot cuts, or at least it shouldn't be ours. We grew up on it and live it now. The MC5 is rock and roll, and if you can't relate to that, then fuck you, as Eldridge Cleaver would say if he were here.

Because we're talking about revolution, baby, and rot the pop revolution or the papai generation or some shlt like that. ~~XXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~ We study and learn from Eldridge Cleaver, Huey P. Newton, Bobby Seale, and other revolutionary brothers in America. Your pop stars and the punks and chomps you would have us believe in (as you believe in them) ~~xxxx~~ don't have anything to do with rock and roll. Neither do you.

INSIDE But there's one good thing: the more you pop creeps write about the S, the more people find out about us in a primary sense, is that we do exist. And then we can get to them with the real thing. And you can put ~~us~~ right or down to the Fillmore and whilst you're there you can tell Bill Graham that he can kiss our collective ass too.

All Power to the People!

*John Sinclair
Minister of Information
White Panther Party*

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4 ~~John Sinclair~~ Another thing you don't seem to understand at all is our recording program. We recorded two versions of "Kick Out the Jams" because we have a program for all media which is based in reality and deals with such situation. The "Brothers and Sisters" version was for AM and FM radio play, while the "Motherfucker" version, the regular way we do it on stage, was recorded in concert (the other was recorded in the afternoon with no one there, just for the 45) and meant for the album, which didn't have to go thru the fascist airwaves and the FCC. When Holzman changed the album version because he was scared of losing sales and his reputation, he also took my liner notes off the album, which was equally unsightly for in the real world. Unfortunately there was nothing we could do about it since we had told them not to change either the cover or the song. They came all the way out here to discuss the censorship thing and we told them to fight it, and Holzman and Bill Hayvey went back home and ordered the censored version. So fuck them- we're happy to leave these sick Elektra creeps.

It's not the song so much that bothered us, because to us Brothers and Sisters is equally valid with Motherfucker as a salutator, especially when it goes out to young kids who need to develop that kind of consciousness, i.e. realize that we all are brothers and sisters, but when those chomps took the liner notes off they revealed where they are really at. Because anybody, ever Holzman, can talk all that shit about revolution, but when people start making the fucking revolution than the punks and chomps and honkies get separated out from the brothers and sisters, by their own definition. And, dear Annie, that's where we find you now, right where you belong.



with that kind of hair. We used to put our hair in rollers, we used to put Rob's hair in rollers. First we'd put his head on an ironing board, and then his wife would iron his hair to try and make it straight, then we'd put the big giant rollers in his hair and it would come out this perfect bubble. In 1968 Hendrix came along and Rob's hair was right in there. It was the thing. Then Rob was King of the 'Fro. [We made Tyner do] laps, jog, get rid of his gut, 'cause we didn't want no fat guy. No fat guy who couldn't sing, had kinky hair and a gap, wore glasses, was married with a kid! There was ten fuckin' things wrong with him! So he was jogging around the house, and we'd say, "How many laps did you do, motherfucker?" He'd be up in his room, (knocks) "Did you jog today?!" I gotta take my Corvette up to the gas station, get some gas. You better do about 20 laps, Rob!"

Greg: Were you happy with the way *Back in the U.S.A.* turned out musically?

Mike: No, not at all. I never was. I probably shouldn't say that, but it sure went against everything I was trying to develop within myself as a musician, unconventional as it was, and maybe it didn't work 50% of the time, but the times when it did work was what the MC5 was all about. And to not take the big chance at all just left me totally bored.

Efram: What would you have liked to have done with the album instead?

Mike: Well, Landau was really inflexible because he had never produced a record before, so he was learning too. In his mind, he would have been sent out there by the big boys to make a big toy, you know, do the job right, don't fuck up. Landau was the buffer between the rock press that slagged us so bad, and the business, the guys that collect the dough from the record. So if the press said we were full of shit musically, or that we couldn't play, we'll send this critic guy out there, put him in the pilot seat, let him make these boys a record, and we should have something. You can imagine he walked into madness, and tried to make order out of it, and it was

really uncomfortable. Really uncomfortable. Dennis had to play drums with a metronome. This is done all the time now, this is not so outrageous, but to us at the time it was like, "You can't play; you just gotta churn out a product." That was against our deep feelings.

Greg: Still, there are a couple strong cuts on here.

Mike: It didn't go down well when it came out. It's hung in. And that's what I think the theme, the whole story of the MC5 is: it didn't go down well when it came out, but it's hung in.

Greg: What about *High Time*? According to what you've been telling us it seems like that's really an expression, that's really something that's pushing, yet it's an individual expression like you were trying to get at.

Mike: *High Time* was when we finally started to know what the fuck we were doing. But the clock had gone past midnight at that point. I think *High Time* is the best recorded, I think the music, the writing, the execution and everything about it was great. We started to finally get our sound, but nobody wanted to hear about it. But you see, all that stuff is all intangible shit, because you can say, "Well, this one worked because . . ." but if you just hang in there long enough, and there's a few bands around that can testify to that, sooner or later, bang! It's like playing a slot

"HIGH TIME WAS WHEN WE FINALLY STARTED TO KNOW WHAT THE FUCK WE WERE DOING."

machine. If you sit there for ten fucking years and pull the handle, *some* day that things going to pay off. You just gotta keep pulling the handle.

Efram: If you don't go crazy first. You have to have the patience.

Mike: You have to have the patience, and it's really hard to do in a group, because the first thing that happens is everyone gets old ladies. And they'll start saying, "Why don't you get away from all this?"

Efram: "Do something more like James Taylor."

Mike: Yeah, "They're just holding you back. They should do more of *your* stuff." You get intrigues going, and then you get wrestling for power.

Efram: Anything you want to say about "Sister Anne"?

Mike: We did the band track while we were on tour in England, and I love it. We went to the studio, and we were on Atlantic at the time, we had just done *Back in the U.S.A.*, and they said, "Why don't you start the next album?" We said, "O.k., so

we went to the studio, and I had some problem with my bass. So the guys got on the plane and called up the bass player from Yes . . .

Efram: Chris Squire . . .

Mike: . . . And he brought down his Rickenbacker, and that's what's on that. We did the band track there and I thought that thing was -- especially Rob and Fred's harmonica duet was just . . . It was just so cool. That's like the best track on that record.

Efram: The rest was done in Detroit?

Mike: Yeah. We went back home and did the whole rest of the album at Arty Fields Studios. Arty Fields was a swing band band-leader in the '40s, and he has this recording studio in Detroit, and we went down there. By the time we did *High Time* we had it down. We took a while doing it. We finally got a producer who could handle us, basically somebody who'd just sit there and go, "Yeah! That's a good idea!" (laughs) And he knew what he was doing, he had a relaxed manner about him, and we kicked ass. Bob Seger's on that album, playing some percussion.

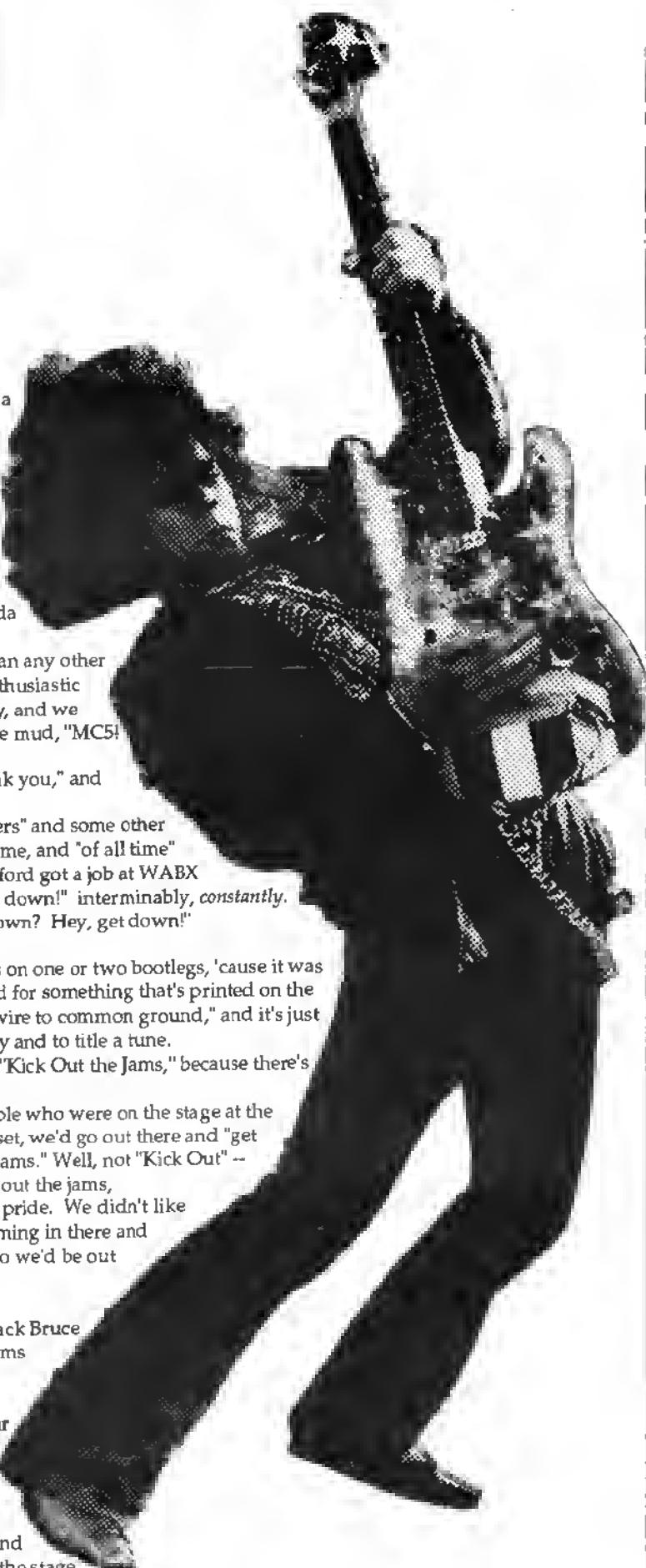
Efram: On "Over and Over" Rob Tyner sounds like a guy who's gonna quit the band: "Get me out of here."

Mike: It was getting stressful, because once we made that move from being these kinda guys to being these other guys who were like out there in the jungle, hakin' our way through the jungle with everybody else saying, "Are you doing as well as these guys, or those guys" we started getting down on each other about our shortcomings, about Tyner doing the pony or the way he sings. Really, that's what led to our breaking up much more than any lack of success, but lack of success breeds that kind of shit.

Greg: What about the Phun City festival where you played with the Pretty Things and the Pink Fairies and Edward Broughton in England? What was the response over there?

Mike: The Pink Fairies were like our bro's over there. We used to ride around . . . I remember that guy called me up in the





hotel room and it was (affects English accent), "Do you want to go on a loon?" "What's that?" "You just go and mess about." "Yeah! C'mon over!" And they come over in some little car with eight guys squeezed in and some German broad with no underwear on and it's, "Let's go loonin'!" And we're like, "No, we're o.k." "Do you want to drop some acid?" "Nah, I don't think so." They were great, man, we went to their gigs, I think we opened for them or they opened for us. I don't remember the Pretty Things, but I remember the Pink Fairies. They were buddies.

Greg: So the extent of you guys playing out of the country was Canada and London?

Mike: We played in Germany. The German kids were more rabid than any other audience I've ever seen. You could just see how they were a very enthusiastic bunch over there. We made 'em wait. They waited in the rain, *all day*, and we made 'em wait, and when we came out they were just stomping in the mud, "MC5! MC5!" We came out, and we did our show, and they just went nuts.

Efram: On stage, did the MC5 say anything besides "Thank you, thank you," and "Yes! Yes!" It seems like . . .

Mike: "Get down." We said "Get down" a lot, and "Brothers and sisters" and some other things we don't mention. "Get down" was one of the slogans of all time, and "of all time" was one of those slogans too. "Get down" was so bad that J.C. Crawford got a job at WABX in Detroit, and every disc jockey all day and all night would say "Get down!" interminably, *constantly*. "Get down, get down, get down, it's time to get down, did you get down? Hey, get down!"

Efram: The MC5 never officially recorded "Black To Comm," right?

Mike: It was never on the three official albums, but it probably exists on one or two bootlegs, 'cause it was the climax piece in our show, and it's musical chaos. The song's titled for something that's printed on the back of the Vox Super Beatle amplifier that says, to the effect "black wire to common ground," and it's just stated "Black To Comm." We just thought that was a cool thing to say and to title a tune.

Greg: I was gonna ask you something about the origin of the phrase "Kick Out the Jams," because there's so much written about it.

Mike: "Kick Out the Jams" was something we used to say to the people who were on the stage at the Grande Ballroom that we used to have to open up for. We'd do our set, we'd go out there and "get down," and we'd get down with "Black To Comm" or "Kick Out the Jams." Well, not "Kick Out" -- it wasn't written yet. And we'd be out in the audience yelling, "Kick out the jams, motherfucker, or get off the stage!" Because we sort of had this local pride. We didn't like the Cream coming in there, we didn't like all those English bands coming in there and swooping up all the babes, y'know? Just 'cause they talked funny. So we'd be out there givin' 'em shit.

Efram: We heard about Fred Smith throwing cans at Cream.

Mike: They came through a couple times. I remember Fred giving Jack Bruce a ton of shit because we were backstage on the side, the dressing rooms were off the side of the stage down these little landers and Bruce would be up there, you know, *boink, boink*, and he'd go, "Hey motherfucker, how come you guys use like four guitar tracks on your record? What's going on?" Just giving him shit. There was one poor band that came through, I'll never forget 'em man. They were called the Beacon Street Union, and they were nice kids, but they were playing some sappy kind of music, and they had to come on after us and we had a real good night that night, and they came on and they were all psychedelic and cutesy, and I think they got booted off the stage.



this guy in the show! We gotta put *this* guy on stage!" (laughs) So he'd come to the gigs with us and he said, "Hey motherfucker, how about letting me introduce the band? I can say some shit out there, be a rabble-rouser, whip the crowd into a frenzy, get 'em ready for you!" He'd go out there, and he could do it. And that was just pretty representative, but if he really got long-winded about it, it would all be interesting, he could take people. He'd go to all our shows and we'd say, "You're in! You're part of us!" He was a great part of our show. And I hated the time we broke up on John's trip, and he was on that side, he wasn't on the side with the big money boys.

Efram: Do you remember opening for the Who?

Mike: I remember I did the light show, I did the glass colors for the Who when they played the Grande. I've always thought it was the greatest rock 'n' roll show I ever saw. They were fuckin' killer. This was before *Tommy*, and they were doing "I'm A Boy" and "Substitute" and "I Can See For Miles," and it was just like Townsend's big leaps, big leaps and splits, and they blew up this big bomb at the end of "I Can See For Miles" or "My Generation," it was great. We opened for them in Toronto at a sports arena.

Greg: They played alone at that show you did the lights?

Mike: No, the warm-up act was the Electric Prunes. And that was equally cool, 'cause they were doing "Get Me To the World On Time" and of course "Too Much To Dream," and they did a great set, they were really cool.

Greg: I know you guys were playing around the same time as the Seeds and the Count V, did that garage punk thing appeal to you or was it more the British Invasion?

Mike: Uhh, more the British Invasion. I felt we were the American band. Who else? The Byrds, they were too cute, they were too marketed, they were perfect, you know? Although I liked them, I liked the Byrds a lot, and I could pick out particular Byrds cuts and go, "Love this song, love to do a cover of it."

Efram: What do you think of Chris Hillman's bass playing?

Mike: I like him a lot. I like the Desert Rose Band too. I always liked Chris's bass playing on some of those things off of *Younger Than Yesterday*.

Efram: He was like you in that he didn't play bass, he played mandolin before the Byrds started, and they said, "We need a bass guitarist . . ."

Mike: He's a great bass player. But American bands, there weren't any. The Detroit Wheels, I respect those guys a lot, the original, the first Detroit Wheels, the one that did "Jenny Take A Ride." You know what happened with the Wheels? The bass player got drafted. They replaced him, but it was never the same, and Mitch got involved with Bob Crewe, and that was like a nightmare, 'cause Crewe wanted to make Mitch a solo performer, and there were just too many bad feelings. But I've got their *Rev Up* CD, have you heard it? It's got tons of material, a good band.

Greg: What about other bands that you guys were playing with in Detroit at the time, like the Unrelated Segments?

Mike: Yeah, I remember them! We lost to them in a Battle of the Bands once at some high school dance. They were really good players. See, we weren't that good, but we had ideas. We had the concepts to go beyond some normal pop thing. Which is also what defeated us, because we weren't a normal pop thing and never would be. Those guys were good players, that bass player had some finger dexterity. Really intricate bass licks, that's what they were about.

Greg: Chosen Few, do you remember them?

Mike: Oh, fuck yeah, that's Ron's first band!

Greg: Did they play with you guys when you were just starting with the MC5?



"Fred did a lot of dramatic, bravado type moves."

Efram: How did the thing with Brother J.C. Crawford develop? His "testimonial"?

Mike: Well, J.C. was part of the thing that I really felt bad about, our separating from John's trip. Because J.C. was like a brother, "Brother J.C.," he was just a guy, a really hip motherfucker in Ann Arbor, just one of them fuckin' con artists, slick-talkin', joke-tellin', very psychedelic acid-droppin', enlightened motherfuckers, and he came over to our house and he told us about shit! We weren't telling *him* nothin'! He came over and started telling his stories, spinning his yarns, and we started calling him the local Remus. He just cracked us up, we'd be on the floor, we'd just be laughing and smoking joints . . . He'd start talking, and he's like George Carlin, he'd just start running this shit down, and going, "That's right, that's right, brother!" Pretty soon he'd be slapping five and talking shit. He'd come over all the time, and we said, "We gotta get

Mike: Actually a couple of years later. If that poster's in here (rummages through memorabilia) the seagull poster? Isn't that the Chosen Few on there? It says, "The Famous MC5." See, we wanted everyone to think we were *already* stars. "The Famous MC5, Avant Rock," that was our slogan; the chaos thing, that was "avant rock." The Chosen Few was Scott Richards, Ron Asheton, and I don't know who else. In fact, there was Scott Richards Case, SRC...

Greg: Scott Richardson?

Mike: He used to be Scott Richardson, then he changed it to Scott Richards. He married James Mitchum's daughter. They're divorced now. Ron went off to form the Stooges with Iggy and his [Ron's] brother and Dave Alexander. Scott Richards was in that video [Back On Shakin' Street].

"WHEN WE DID 'GLORIA' WE FUCKING DESTROYED . . . YOU CAN MAKE WAR WITH THAT SONG."

Alice Cooper's in that video doing "Eighteen" in some little TV studio. It's fucking cool. They've all got silver suits on, or white suits. It's really cheezy, man!

Efram: They recorded their first stuff here in Tucson, as the Spiders.

Mike: He's from Phoenix. The guy who rented me this house knew him in high school. They went to L.A., then they got the brainstorm, "Let's go to Detroit, because there's this big Detroit scene." And indeed there was. Bob Seger...

Greg: Yeah, what about those Bob Seger cuts on *Michigan Brand Nuggets*? "Persecution Smith," "East Side Story," then there's that one song on his first album, "2+2=?". Have you seen the *Michigan Brand Nuggets* that has Iggy with a spoon and a Wheaties box on the cover?

Mike: My friend had that. Doesn't that have the MC5 doing "Looking At You" and "Borderline?"

Greg: Yeah. What about the Rationals? Were they around in the early days too?

Mike: Yeah, they were more a marketable kind of band. I was really good friends with Scott [Morgan]. We're in touch. He's a great singer, he loves R&B, Motown, soul, and he can sing all that stuff. He still lives at home with his mom and dad, and down in the basement he's got crates and crates of all these albums. They're all immaculate. They're all in plastic sleeves, every fuckin' British group that ever came out. Unbelievable. It's mindboggling. He's got *everything*! The band was really talented. They were sort of like the meek and mild little guys, and we were the smart-asses, the rebels. We were the bad guys.

Efram: You were like the Stones to their Beatles.

Mike: Yeah, something like that. You know they're back together? The Rationals are back together, all four original members and they're playing gigs right now. I saw them play last year when I went back there. Man, Terry [the bass player] was insane! Last time I saw Terry he'd stolen a car from a Volvo dealer, he was driving somewhere and was going to steal a plane and have a recording studio. He was nuts, man, you couldn't talk to him. He was slobbering all over himself. The guitar player had quit a long time ago, so he was rusty. He's back, he's a great singer, too. Who else were we talking about? Bob Seger's band the Last Heard? Really cool, man. "Heavy Music," we heard that and went, "Yeah!" They were a great band.



"...gut, bladder, and soul..." John Kois, Kaleidoscope
"...they have the Big Brother sound..." Janis Joplin
"...freaks..." Legion Post 96
John Sinclair, lead singer, was the editor of Detroit's underground paper, *Guerilla*, and organized the Translove energies artists and writers coop and the MC5 dance concert rock group playing on their 3rd national tour



They had a great bass player. Of course Bob's gone through many evolutions since, and what a success.

Efram: Do you remember the Pleasure Seekers with Suzi Quatro? Did you see them play?

Mike: Oh, Suzi! If you knew Suzi like I knew Suzi . . . ! Yeah, the Pleasure Seekers. They were some nice girls. They were all like rich girls. You asked me something about American garage bands. I really liked the sound, it's just there weren't that many really good ones. We never liked the Shadows of Knight. To us they slaughtered the blues.

Greg: That's what I've heard, that a lot of people in '60s garage bands thought they were wimpy.

Mike: Yeah, they were like a sell-out. When we did "Gloria," we fucking destroyed. That song has got so much . . . its simplicity, you can just carry it, you can make war with that song. But there weren't that many . . . there was always the legend of the Remains from Boston, but they disappeared so fast nobody ever even saw them.

Greg: Were you aware of them?

Mike: Yeah, because they were on the Beatles' second tour and I saw them at Olympia, they opened for them.

Efram: What were they like?

Mike: You know, loud, clangy, the guy with the bass, screaming. It was good stuff.

Greg: Do you remember any Boston shows at the Boston Tea Party with the Velvet Underground?

Mike: Yeah, we opened for them I think.

Greg: They all had really great things to say about the MC5, too. They were big fans of the MC5.



"This is me saving Iggy's life. There he is, in the tub, really bummed out. We did everything. We slapped his ass around, I told him "Don't do two. O.k., if you've gotta do two, don't do it fast! Iggy, I told you that's really good, don't . . .!" He's purple and blue and shit, and not breathing. So we slapped the shit out of him, injected him with coke, I got a hit on him and everything, and no, and I'm really bummed out by now, so I throw him in the tub. 'Course, cold water never saved anybody, so I gotta do the mouth to mouth thing. And look at that shitty grin on his face! I thought I was really unique and then I found out that Ron saved him two or three times!"

Greg: Sterling Morrison said that he has all your records and he thinks they're great.

Mike: No kidding! Boy, this is a big shock to me because I always thought all these years that because Lou was completely fuckin' (mimics) "Stay over there!" They wouldn't talk to us. But maybe I

"WE LOST TOUCH WITH EACH OTHER, WE WEREN'T VERY GOOD FRIENDS, AND THE THINGS WE DID WERE PRETTY COUNTER-REVOLUTIONARY."

just don't remember it right. I always thought they hated our guts and they thought that we were brash, uncouth, full of shit, that kind of thing.

Efram: There's a story in the Iggy Pop book where Iggy goes into a restaurant and Lou Reed and David Bowie are there and Lou says to David, "Stay away from him, he's a junkie!"

Greg: What about when you guys played in Paris? From what the liner notes say on that *Vintage Years* bootleg, the audience was pretty much dead.

Mike: I don't remember, because I don't think I ever played in Paris. One thing we haven't touched on is the demise, the downfall, when the coaster started going downhill. We lost touch with each other, we weren't very good friends, and the things that we did when we were off in our own space were pretty counter-revolutionary. I was pretty much of a degenerate dope fiend, a heroin addict. I had so much coke and heroin all the time that I remember thinking to myself, "This can't last! Something's gonna happen." It took about a year or two, and pretty soon I caught about three cases, the third of which was a Federal offense. When I was doing all this dope and stuff I didn't even want to see those guys. When we had a gig or had to go off somewhere I would put it off, and I think that was our second or third time to England and I got over there *late*. I said, "You guys go ahead, I'll meet you there." I didn't even go with the band. I got there late, I missed the London School of Economics gig. That's bad, man. Dennis picked me up at Heathrow and said, "Everybody's pissed." I got there and I immediately got a connection. I was there about a week, two weeks, we played a few gigs, and the band was supposed to go to France, and I got called into the office, and they said, "You're going to be replaced." "What?! How can you do that?" "You're not going to Paris, man."

Efram: Were you and Wayne still pretty close?

Mike: No, I don't think so. No.

Greg: What about "Gold?" Were you on that?

Mike: No, I'm not on that. Actually, the band was fired before I was fired. I remember Fred just got off the phone with Jerry Wexler or somebody and he said, "That's it, man. We're dropped." And so they were working on a contract with Phillips and Roulette. We could've signed with Roulette, and they passed on it. I guess what happened was the boys went to France and they got the call that the Phillips deal fell through, that Phillips passed on the band, and they couldn't go back to Roulette, it was too late. They could've been on Roulette, and that probably would've been great.

Greg: Do you know what happened to the movie? The film "Gold?" Was it ever made?

Mike: I think so. But it was just one of those European things, and it didn't have enough going for it moneywise or creatively to be imported.

Efram: The MC5 became like the MC2 eventually as more and more people dropped out of the band?

Mike: Yeah. I left first, then Dennis shortly thereafter. Rob quit the band before they were supposed to go back to Europe and do another tour, so there's this one bootleg out there that's basically the MC2. They picked up a drummer and did like 28 dates over there.

Bob tried to do the new MC5, and Wayne had an MC5 thing, but after a particular point of time it just wasn't going on.

Efram: How come you didn't have a new MC5 too?

Mike: I don't know, man, hey . . . that's an idea! Yeah, lets go for that.

Efram: Tell me about Destroy All Monsters. When were the Destroy All Monsters singles released?

Mike: Umm . . . 1978 to . . . I'll tell ya, I played in that band for seven years too, so that's from 1978 to '84, '85, and that was myself, Ron Asheton, who was the guitar player for the Stooges, and Niagra. We went to England for a while, and we never made an album, although there are some albums out there now! We made three singles, we licensed them to Cherry Red, which is a U.K. label. We did them ourselves, licensed them out, and now there's an album out and every other thing!

Greg: You're credited with writing the Destroy All Monsters song, "Meet the Creeper."

Mike: I wrote that. First song I ever wrote by myself; for lack of any other subject matter, I just picked out this guy and wrote a song about him, no one that I knew. I wrote the song about Rondo Hatten, who happened to be about the ugliest cat in the world, but he got a lot of work for his ugliness! I thought that was cool.

Efram: He was the star of several movies, or at least one?

Mike: At least one. "Sherlock Holmes." [Hatten starred in "The Pearl of Death" --ed.] That's not too shabby.

Greg: Since we're on that, I just wanted to ask you about the horror movie and B movie fascination. Was that something that Ron was into, and you were into it at the same time during Destroy All Monsters, or does that go back to MC5 days?

Mike: We never watched TV in the MC5 days. You know that was just the coolest stuff on TV, the grooviest stuff on TV. Nobody wants to see everything slicked up, and the stuff's so bad, it's funny.

Greg: Did you ever participate in any of his movies?

Mike: No, I'd already left when he started doing that.

Greg: Oh, he didn't start 'til recently.



Gary Grimshaw

Mike: About five, six years ago, when he did "The Carrier." I think my ex-wife went out and was an extra in that movie. He wrapped her up in plastic. Ron started to do this acting thing, and I'm not really up on it. In the end of the MC5 we all got TVs, it was like, "What the fuck, lets get a TV." We'd stay up all night and Dennis and I roomed together and watched Dr. Mabuse movies. Remember that? Dr. Mabuse? And some French detective guy, Lenny Caution. We used to sit up all night and drink Boone's Farm, smoke big joints and watch TV. I think that Ron and the boys watched a lot of TV, but needless to say we thought it was counter-revolutionary.

Efram: Then you sold out and got TVs, and after that it was all downhill.

Greg: Who wrote "November 22nd?"

Mike: That was Ashton and Niagara. That's their big Kennedy death thing, Kennedy assassination tune.

Greg: Have you heard the New Race cover of that? The Australian band New Race that Ron played with? They did a pretty good cover of that.

Mike: Did they?

Greg: And they did a cover of "Looking At You" that's really great.

Mike: Is that the New Race with Dennis playing drums? You know they just went to Australia with Niagara, they had his brother playing drums, Scott.

Greg: I wondered what happened to him, because in Motorbooty it doesn't say much about Scott.

Mike: Well, the story I heard was that they threw him out, because he was demanding a lot of money. They told him, "See ya!"

Greg: Does he live at home with Ron too?

Mike: No, he lives out in the country, a place called Whitmore Lake.

Greg: Have you seen this? Ron Ashton's New Order? [No relation to the British techno-poppers]

Mike: Is that Dennis on drums?

Greg: Yeah, that's like '73, right after the Stooges broke up.

Mike: I think I had this. This was Ron and Dennis and Jimmy Recca?

Greg: Right, and some singer they found in L.A.

Mike: Yeah, I'll tell you a story about New Order. This was in '77, I was still in jail -- I went to jail for a while, I was locked up -- Ron, Dennis, Jerry, this other guy Ray Cone and Dave Gilbert formed New Order. They went out to L.A., and they had a big, big showcase gig at the Whiskey or the Rainbow or somewhere. All the press was there. Packed, mobbed. They were ready to score. Everybody was there with their pens out, and their contracts. They had a problem with Dave Gilbert. The problem was that Dave liked to go off and get dusted. He took all kinds of shit that made

him a blithering idiot. These two chicks came to the dressing room, and took Dave out, and they fucking toked him on angel dust or something. And he went out on stage . . . they basically bombed.

Greg: The liner notes for the New Order album say that he was speechless, that he got up on stage and he couldn't do anything.

Mike: Everybody went home and it was like, "What the fuck!?" They took Dave Gilbert to the dressing room and beat the shit out of him, kicked him out of town, and then he went back to Detroit, got with Jimmy McCarty, who was the guitar player for the Wheels, and Johnny B., the drummer, and became the Rockets.

Efram: What are you doing nowadays?

Mike: I'm enjoying myself. I'm living here in town. It's taken a while to get used to it, I

must say, but I'm getting pretty comfortable with it. I like it out west, it's nice and wide open and has a whole different perspective than where I'm from. I like it out here and I think I'm gonna stay. I'm just kind of into being a family man and relaxing, staying cool. I'll be here for a while. I'm doing some things with a local band, Fall From Grace. I'm gonna do some extra things on their album, do some singin' with them . . .

Efram: I understand they're covering the MC5?

Mike: Yeah, they're gonna do one of our songs, "Call Me Animal," and I get to sing, be a singer! I've got a couple of band projects that I've been doin' here from time to time, and I'm sure it's an ongoing thing. It's in my blood.

Efram: Any final thoughts?

Mike: Oh, man. Thanks, bro'. It's been fun.



Answers to your questions about the MC5!

WHAT DOES THE MC STAND FOR IN MC5?

Mangolian Clusterfuck; Marijuana Cunt lapper; Mustard Cutters; Maniac Conspiracy; Magic City; etc. Make up your own fave names.

WHO WERE THE ORIGINAL MEMBERS IN THE GROUP?

They were Wayne Kramer, Fred Sather, Rob Tyner, Bob Gasper, Pat Burress.

WHO FORMED THE GROUP?

Wayne Kramer.

HOW WAS THE GROUP FORMED? Wayne called the other guys up on the phone and told them he had a great idea for getting out of growing up and getting a job.

HOW DOES THE GROUP GET ALONG TOGETHER WHEN THEY ARE NOT ON STAGE, IN THEIR PERSONAL LIVES? We all live together.

TRANS-LIVE ENERGIES

1510 HILL ST. ANN ARBOR 48104
(313) 769-2017 (313) 761-3223

7 June 1969 (White Panther News Service)

MC5er MICHAEL DAVIS BATTERED BY PIGS

MC5 bassist Michael Davis was arrested by Ann Arbor pigs in a bogus move last night and charged with "larceny." Bond was posted in Ann Arbor but Davis was turned over to pigs from Oak Park and held overnight on an old traffic warrant which was dismissed in the morning. The band was forced to blow a gig at the new Eastown Theatre in Detroit but went on stage and jammed with Ron Asheton of the Stooges playing bass.

This latest fascist attempt on the MC5 went down as follows: the band, along with their record producer Jon Landau and Dennis Prawley of the White Panther Party stopped at the "Campus Corner" drug store in Ann Arbor on their way to the gig to pick up some camera film and assorted goodies. Wayne Kramer attempted to pay for the goods, including a pair of sunglasses Michael Davis was wearing, with a \$100 bill, but the pig behind the counter refused to accept the currency and pulled his baseball bat out from under the counter and laid it next to the cash register with a smirk. Wayne left his purchases on the counter and went across the street to another drugstore for change. Meanwhile, Davis walked out of the door of the Campus Corner to the car, where the rest of the band (except Wayne and Fred Smith) were waiting. One of the clerk's goons ran out the front door with the baseball bat threatening Michael and spouting something about Michael having stolen a pair of sunglasses.

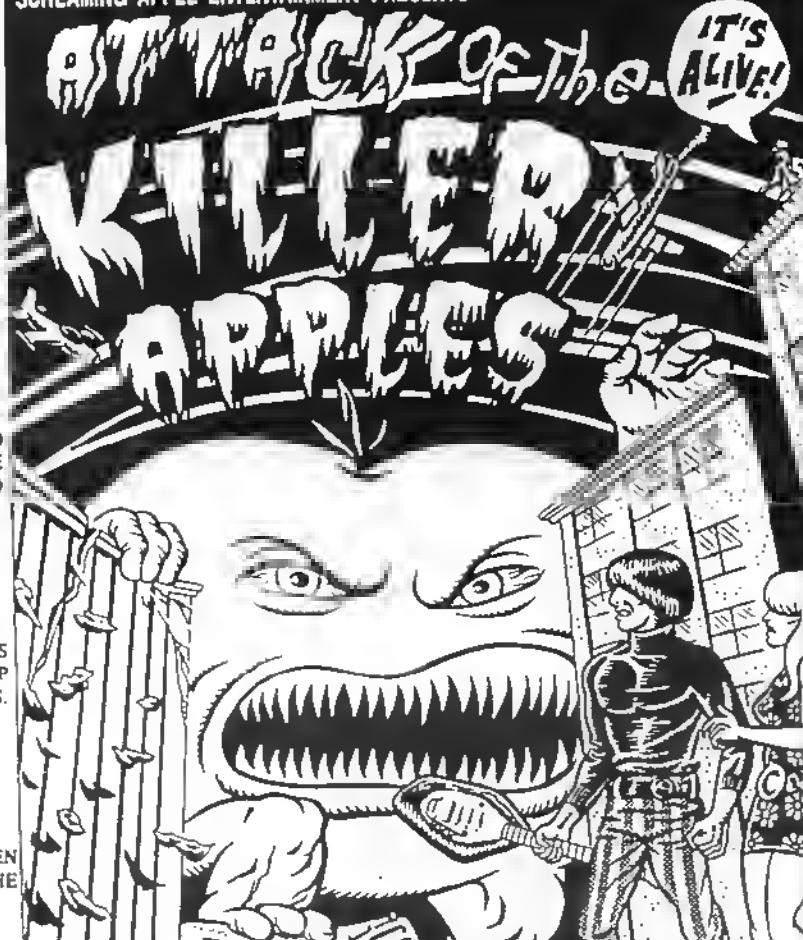
7 June 1969 (White Panther News Service)
Page 2

When Layne got back from across the street, the bill still not changed, Michael was being held in the basement of the Campus Corner and the police had been called. When the police came they took Michael to the Ann Arbor City Jail and booked him, first on "larceny from a building" and then to a reduced charge of "simple larceny," a misdemeanor. The band posted bond and Michael was released, except he was released to the Oak Park pigs, who had a traffic warrant for him for which no bond could be posted. Michael was taken to the Oak Park Pigsty and held overnight. He was released Saturday morning when the judge showed up and ruled that the bond Michael had posted previously would be accepted as the fine for the crime, whatever it had been.

Michael will have to face "larceny" charges in Ann Arbor, and the pig from the Campus Corner will surely face the wrath of the people as well as lawsuits from the MC5.



SCREAMING APPLE ENTERTAINMENT PRESENTS



VA

EP

Misfit - A Tribute To The Outsiders

THE TRIBUTE ALBUM FOR PEOPLE WHO DON'T LIKE TRIBUTE ALBUMS! SOME OF TODAY'S GREATEST BANDS, LIKE THE TELL TALE HEARTS, THE THANES, THE KLEX, THE MORLOCKS, LUST-O-RAMA, THE MONO MEN AND THE ULTRA 5 CONTRIBUTE INSPIRED READINGS OF FOURTEEN DUTCH BEAT CLASSICS.

The Mono Men

7"

Remind Me EP

MODERN SUCCESSORS TO THE SONICS AND THE WAILERS, THE MONO MEN HAIL FROM THE PACIFIC NORTHWEST AREA OF THE U.S.A. HERE THEY EXPAND THEIR CULTURAL BOUNDARIES WITH A 3 SONG TRIBUTE TO THE OUTSIDERS.

The Breadmakers

7"

Two Star Motel EP

AUSTRALIA'S BREADMAKERS SHOW THAT REAL SOUL MUSIC STILL EXISTS WITH THEIR SPIRITED VERSION OF 'MEMPHIS TRAIN'. THEY BACK THIS UP WITH 3 TRACKS OF SUBLIME WHITE-BOY, BEER-FUELLED RHYTM'N'BLUES.

The Worst

7"

Creepy Thing EP

CREEPIN' OUT OF THE NORTH, THE WORST SPEW THE MOST POTENT TEEN PUNK RIGHT IN YOUR FACE. YOU'LL NEVER THINK OF CANADA IN THE SAME LIGHT AGAIN.



SCREAMING APPLE RECORDS

Düsemichstr. 14 · 5000 Köln 41
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MEINERLICHT

ON TARGET WITH DAVIE ALLAN AND THE ARROWS

BY AL PERRY

BACK IN THOSE ZANY SIXTIES, WHEN INSTRUMENTAL ROCK MUSIC WAS ACTUALLY A Viable ENTITY, HIT RECORDS BY THE VENTURES, DUANE EDDY, LINK WRAY, COUNTLESS SURF AND HOT ROD GROUPS, AND MANY, MANY MORE WERE RELEASED. A SUB-GENRE OF INSTRUMENTAL ROCK & ROLL WAS BIKER MUSIC, WHICH SPRANG FROM THE SOUNDTRACKS OF THE NUMEROUS MOTORCYCLE-EXPLOITATION MOVIES RELEASED AT THAT TIME. THE ABSOLUTE KING OF BIKER MUSIC WAS (AND IS) DAVIE ALLAN, WHO ALONG WITH HIS GROUP THE ARROWS RECORDED THE BEST FUZZED-OUT, TRIPPY AND TWISTED INSTRUMENTAL MUSIC EVER PRESSED ONTO VINYL. EVEN TODAY THIS STUFF SOUNDS FRESH. THROUGH THE YEARS ALLAN HAS CONTINUED TO RECORD AND RELEASE GREAT MUSIC, AND HIS ABILITIES AND SENSIBILITIES ARE NOT DIMINISHED ONE BIT.



ALLAN'S FIRST RECORD "WAR PATH" CAME OUT IN 1963 WITH THE HELP OF MIKE CURB, MUSIC BIZ ENTREPRENEUR, PRODUCER, AND (LATER) POLITICIAN. NOTHING REALLY STARTED HAPPENING, THOUGH, UNTIL CURB BECAME INVOLVED WITH TOWER RECORDS AS A PRODUCER AND HEAD OF THEIR SIDEWALK SUBSIDIARY. IN 1965 ALLAN AND THE ARROWS CUT A COVER OF "APACHE," TITLED "APACHE '65," WHICH MADE IT TO NUMBER 64 ON THE NATIONAL CHARTS. THOUGH THE TRADEMARK FUZZ SOUND IS NOT YET IN EVIDENCE, THIS IS A VERY COOL, TOUGH-SOUNDING RECORD, SIMILAR TO THE VENTURES. DESPITE ITS OBVIOUS GREATNESS, ALLAN EXPRESSES RESERVATIONS. "IT'S AWFUL," HE SAYS. "IT'S HARD TO LISTEN TO TODAY. IT'S PRETTY SLOPPY. ONE OF THE TIMES THAT I'M DOING THE MAIN MUFFLED LICK, I THINK IT'S THE LAST TIME I DO IT, I MISS A BEAT OR TWO, AND I HAVE TO CRINGE EVERY TIME I HEAR IT. IT'S TOUGH BEING A PERFECTIONIST WHEN YOU'RE NOT PERFECT." MAKES ONE WONDER WHAT WOULD HAPPEN IF HE DID CUT THE PERFECT RECORD. EVERYBODY WOULD HAVE TO SELL THEIR GUITARS AND QUIT PLAYING -- MAYBE NOT A BAD IDEA.

AN ALBUM, ALSO CALLED "APACHE '65," WAS RELEASED AND THE SINGLE FARED WELL IN PHOENIX ARIZONA, WHERE ALLAN AND THE ARROWS RECEIVED STAR BILLING. "IN '65 WE WERE FLOWN THERE. WE GOT OFF THE PLANE AND THERE WAS A

LIMOUSINE WAITING AND WE DID A BIG SHOW. "APACHE '65" WAS NUMBER FIVE WHEN I WENT THERE. I THINK THAT WAS THE BIGGEST IT WENT ANYPLACE."

ALLAN'S SOUND WAS IN DEMAND. HE BEGAN TO DO A LOT OF SESSION WORK, PLAYING GUITAR ON SINGLES BY ANNIE FUNICELLO, TERRY STAFFORD, THE PARIS SISTERS AND THE HONDELLS. HE EVEN APPEARED ON LINDA RONSTADT'S FIRST SINGLE, RELEASED ON THE SIDEWALK LABEL. ALLAN PLAYED ON THE SOUNDTRACK FOR AN OBSCURE SKATEBOARDING MOVIE CALLED "SKATERDATER," WHICH ATTRACTED THE INTEREST OF ROGER CORMAN. CORMAN ASKED ALLAN TO USE THE SAME SOUND FOR HIS MOVIE "THE WILD ANGELS." A SINGLE OF THE THEME FROM THIS MOVE FARED WELL, BUT IT WAS ANOTHER TRACK, "BLUES' THEME," THAT REALLY TOOK OFF, RISING TO NUMBER 37, THE BIGGEST HIT EVER FOR THE GROUP. THEY THEN TOURED EXTENSIVELY, SHARING BILLS WITH THE LIKES OF THE GRASS ROOTS, THE TURTLES, THE STRAWBERRY ALARM CLOCK, AND OTHERS.

"BLUES' THEME" IS A VARIATION ON A TYPICAL SIMPLE 12 BAR PROGRESSION. ALLAN WROTE THE INTRO/TURNAROUND AND MIKE CURB CAME UP WITH THE REST. "BASICALLY CURB CAME TO ME AND SAID 'HERE'S A LICK I WANT TO DO FOR THIS SONG,' AND HE STARTED HUMMING THE MAIN MELODY AND FROM THAT I

WROTE THE CHORD PROGRESSION. THE OPENING IS MINE TOTALLY. THEN I REALIZED LATER THAT I THINK HIS MAIN MELODY IS ACTUALLY "LAST TRAIN TO CLARKSVILLE" GUITAR LICK." "LAST TRAIN TO CLARKSVILLE" WAS RELEASED IN SEPTEMBER OF 1966 AND "THE WILD ANGELS" SOUNDTRACK WAS RECORDED IN OCTOBER OF THAT YEAR.

THE FUZZ SOUND ALLAN USED FOR "BLUES' THEME" WAS PRODUCED USING A FENDER JAZZMASTER GUITAR WHICH ALLAN PURCHASED IN 1965 AND STILL PLAYS TODAY, ALTHOUGH WITH DIFFERENT PICKUPS. "BLUES' THEME" HAS A WILD SOUND, WITH A FAT, COMPRESSED, RINGING DISTORTED TONE THAT IS COMPLETELY UNIQUE. "THE WAY WE DID THAT IS I USED A FUZZTONE THAT THE MOSRITE COMPANY WAS PUTTING OUT, CALLED A FUZZRITE. WE HAD THAT AS FUZZY AS YOU COULD GET IT AND THEN MY FENDER CONCERT AMP WAS ON '10' VOLUME AND I THINK A COMBINATION OF THAT, THE FACT THAT IT WAS DONE LIVE WITH THE DRUMS AND THE RHYTHM, EVERYTHING ALL PLAYING TOGETHER [GAVE IT THAT SOUND]. IT WAS RECORDED MONO. TRYING TO DUPLICATE IT IN THE '85 VERSION FOR ARROW DYNAMIC, I COULDNT DO IT -- IT WAS JUST ONE OF THOSE THINGS."

TWO SOUNDTRACK ALBUMS OF THE "WILD ANGELS" MOVIE WERE RELEASED, AS WELL AS THE SECOND ARROWS LP, BLUES' THEME. ALLAN'S GUITAR APPEARED AFTER THIS ON A WHOLE BUNCH OF SOUNDTRACKS, BIKER AND OTHERWISE, SUCH AS "DEVIL'S ANGELS," "RIOT ON SUNSET STRIP," "MONDO HOLLYWOOD," "WILD IN THE STREETS," "HELLCATS," AND MANY MORE. AROUND THIS TIME HE ALSO COLLABORATED WITH CURB ON THE NON-SOUNDTRACK EXPLOITATION LP FREAKOUT U.S.A.. THE THIRD ARROWS' ALBUM, THE CYCLE-DELIC SOUNDS OF DAVIE ALLAN AND THE ARROWS, VENTURED INTO MORE EXPERIMENTAL, LONGER, FREAKOUT FUZZ JAMS.

THROUGH THE SEVENTIES HE PLAYED IN A TOP 40 BAND CALLED CHEROKEE, AND IN 1973 HE PERFORMED AT THE HOLLYWOOD SURFER STOMP SHOW. IN THE EIGHTIES, A RENEWED INTEREST IN SURF AND INSTRUMENTAL MUSIC LED TO RENEWED INTEREST IN ALLAN, AND EACH VOLUME OF THE WHAT SURF COMPILATION SERIES FEATURED A CUT BY HIM. TWO INSTRUMENTAL MEDLEYS WERE ALSO RELEASED.

ON HIS OWN LABEL, HE RELEASED A FANTASTIC ALBUM IN 1985 CALLED ARROW DYNAMIC. PRODUCED BY DREW BENNETT, FORMER ARROWS BASSIST, THE LP COMBINES A MODERN PRODUCTION WITH ALLAN'S FUZZED-OUT PLAYING BASICALLY UNCHANGED. SISY PURISTS MAY WHINE ABOUT THE SYNTHESIZERS AND BIG DRUM SOUND, BUT THIS STUFF EASILY RANKS UP THERE WITH HIS CLASSIC CRUDELY RECORDED MATERIAL. RECENTLY ALLAN RELEASED OLD NECK AND NEW STRINGS, WHICH IS A BACK-TO-BASICS ALBUM COMBINING ALLAN'S FUZZ WITH A SIMPLE BACKUP COMBO OF GUITAR, BASS, AND TUBS. HE ALSO WRITES AND RECORDS COUNTRY MUSIC AND HIS AN ARROW ESCAPE ALBUM IS A REAL GEM.

A COUPLE OF YEARS AGO ALLAN SIGNED UP WITH CURB RECORDS TO DO AN ALBUM. MATERIAL WAS RECORDED, BUT ONLY ONE SONG WAS RELEASED, "STAR TREK -- THE NEXT GENERATION," ON A COMPILATION OF MOVIE THEME MUSIC. THEN LAST JULY HE WAS DROPPED WITHOUT EVEN BEING GIVEN A CHANCE. "WITH THIS ALBUM FALLING THROUGH WITH CURB RECORDS, I'M KINDA TRYING TO PICK UP THE PIECES AND LOOKING FOR SOMEONE ELSE THAT MIGHT BE INTERESTED IN DOING SOME THINGS. I'VE GOT A GREAT VERSION OF "RUMBLE" I JUST RECORDED THAT I'D LOVE TO GET RELEASED."

DESPITE ALL THIS, HE CONTINUES TO WRITE AND IS WORKING WITH BENNETT ON PRODUCING SOME UP-AND-COMING COUNTRY ACTS. "I HAVE A TON OF COUNTRY SONGS THAT I'VE WRITTEN. IT'S REALLY FUNNY, IF I WRITE A VOCAL IT'S COUNTRY, AND IF I WRITE AN INSTRUMENTAL, YOU KNOW WHAT THEY COME OUT LIKE. I CAN'T SEEM TO WRITE ANYTHING BUT THOSE TWO STYLES. NOTHIN' WRONG WITH THAT!"

ALLAN COUNTS NOKIE EDWARDS OF THE VENTURES, DUANE EDDY, AND SCOTTY MOORE AS HIS MAIN INFLUENCES, BUT ISN'T REAL KEEN ON MODERN GUITARISTS. "I'M IMPRESSED BY THE HEAVY METAL GUITARISTS OF TODAY BUT NOBODY STANDS OUT TO ME. THEY ALL SEEM TO SOUND THE SAME. BUT I DO LIKE ERIC CLAPTON A LOT. I THINK HE'S VERY TASTEFUL." ALLAN ALSO NAMES GEORGE HARRISON AS A FAVORITE.

"CYCLE-DELIC" WAS FEATURED FOR A FEW SECONDS IN THE MOVIE "A NIGHT ON EARTH." ALLAN CLAIMS HE WAS PAID MORE FOR THIS THAN A LOT OF THE OTHER THINGS HE'S DONE. HE MAKES A LIVING PLAYING IN AN OLDIES BAND THAT, UNFORTUNATELY, DOES NOT PERFORM ANY OF HIS MUSIC. IN TERMS OF ROYALTY PAYMENTS, HE SAYS HE HAS NOT BEEN TREATED FAIRLY BY MIKE CURB.

DAVIE ALLAN REMAINS AN EXCEPTIONALLY GIFTED GUITARIST AND SOME OF THESE MAJOR LABELS OUGHT TO THROW SOME MONEY AT HIM INSTEAD OF THE HORRIBLE DRIVEL THAT PASSES FOR ROCK THESE DAYS. HE COULD TEACH EVERYONE A FEW THINGS AND HIS MUSIC REMAINS AS FRESH AND ACCESSIBLE AS ALWAYS. A COMPREHENSIVE REISSUE PROGRAM IS IN ORDER. HE IS ONE OF THE ALL-TIME GREATS OF MODERN ROCK.

Tucson's AL PERRY is a genius. He plays guitar, sings, and writes for his legendary band the Cattle.

Al Perry's Pick to Click

1. A Thinking Man's Woman -- Eddie Noack
2. Walk 'Em Off -- Eddie Noack
3. Shake Hands With the Blues -- Eddie Noack
4. A Million Friends But No Sweetheart -- Eddie Noack
5. Too Cold At Home -- Mark Chesnutt
6. The Fighting Side Of Me -- Merle Haggard
7. Way Back Home -- Green On Red
8. War Pigs -- Black Sabbath
9. Surfer Girl -- Beach Boys
10. Please Let Me Wonder -- Beach Boys

(actually I've been listening to *Pet Sounds*, *Beach Boys Today!* and the *Stack-o-Tracks* albums incessantly lately.)

Lord Elvis Paisley's Top Ten and then some

1. Freakout U.S.A. -- the Aftermath
2. The Other Sidewalk -- Superfine Dandelion
3. leek! I'm A Freak -- Adjeef the Poet
4. Looking at You (single version) -- MC5
5. Hard to Cry -- Northwest Company
6. The Dark Side -- Reason Why
7. Freakout U.S.A. -- Communication Aggregation
8. My Name is Tom -- Jigsaw Seen
9. Hallucination Generation -- 14th Wray
10. Save My Soul -- Aardvarks
11. My Feet Are Off the Ground -- Knickerbockers
12. High Life -- Blue Things
13. At the Station -- Bunch of Fives
14. He's a Good Face, But He's Down and Out -- Dean Ford and the Gaylords
15. Dogs In Baskets -- the Geranium Pond



THE SPIRIT OF '67

PAUL REVERE INTERVIEWS THE RAIDERS

(PREVIOUSLY UNPUBLISHED PHOTOS OF PAUL REVERE AND THE RAIDERS IN ACTION FROM MIAMI, 1966 COURTESY NEAL SKOK)



Paul Revere: Hello there, gang! Say, I'm sitting here (I'm Paul Revere), and I'm sitting here talking to my Raiders, and, uh, we're gonna go through a little questions here, and first question I'd like to ask of you fellow Raiders is, uh, I understand we all write music. What did you write on *Midnight Ride*, Fang?

Smitty (?): Atta boy, Paul!

Fang: Well, I'd be really happy to tell you that. On our album *Midnight Ride* I wrote "Get it On" with Drake. But on our new album, called *Spirit of '67*, I wrote two songs. One's called "Why, Why, Why," the other song is called "In My Community." What do you think about that, Paul?

Paul: Uh, that sounds just fab gear, Fang. Now we move over to Harpo.



In 1967 Paul Revere and the Raiders unleashed their explosive *Spirit of '67* album on an unsuspecting world. Containing such classics as 'Hungry,' 'Good Thing,' and 'The Great Airplane Strike,' the disc showed the boys to be in fine form, and is but one compelling reason they deserve immediate induction into the Rock and Roll Hall of Fame (they have already been elected to the *Freakout U.S.A. Rock and Roll Garage of Fame*). To promote the then-current opus, Revere interviewed his Raiders (Philip 'Fang' Volk, Jim 'Harpo' Valley, Michael 'Smitty' Smith and Mark 'Mark' Lindsay) on a record given away with an unspecified teen mag, from whence comes this transcription, provided to you by the friendly faees at *Freakout*.



Smitty (?): Atta boy, Paul!

Paul: Harpo, what songs did you write on our new album?

Harpo: On our new album I wrote . . . uh, well, I didn't actually get any songs on our new album.

Paul: Where is our home base?

Harpo: Home base is mostly in our bus, our cute little bus. It's all fixed up with frills and curtains.

Paul: Raiders, have we always worn Early American costumes?

All: No!

Paul: How do you dress off-stage, Fang?

Fang: Well, I, uh, I prefer the textures and the colors . . . I like to wear colors and textures.

Paul: Uh, you prefer fabric material . . .

Fang: Oh, of course!

Paul: . . . above metal or wood, right?

Fang: Indubitably.

Paul: Mark, how do you dress off-stage?

Mark: Well, I do dress off-stage, but I wear skin-tight pants and high heel boots and blousy shirts, but there's nothing wrong with me . . . !

Paul: Harpo, how do you dress off-stage?

Harpo: I usually, uh, I usually dress in things that are comfortable. Most of all, I love to wear my bathrobe.

Paul: Yes, he does have a very fine bathrobe made of brown terry cloth.

Harpo: I wear my bathrobe all the time, and as soon as I get in the motel I take off my clothes in the bathroom and put on my bathrobe and then I feel free, whew!

Paul: Uh, Raiders, do you like mini-skirts, the pant suits for girls, and do you like to see girls with short or long hair?

All: Yeah!

Paul: Raiders, whaddaya think, uh, who has influenced us most, individually or collectively?

Fang: Oh, well! There's no doubt about it! Individually has more influence than Collectively.

Paul: No, I think Collectively had a great soft-shoe routine (breaks into song): give me that old cha cha cha! Who are your favorite composers,

Fang?

Fang: Oh, I have several; I like Charles Ives, and I like Claude Debussy, and I like all the current composers of

music. They influence us, of course.

Paul: Oh, of course. Who is your favorite composer, Mark?

Mark: I like a lot of the old, old masters in the period of time Fang mentioned, and also I like Dylan, and of course the great team of Lennon/McCartney, and, uh, I'm not doing too bad these days!

Paul: Have you made any far-ranged plans for the future, Fang, and what might they be?

Fang: 'Course I have, 'course I have! I plan on living a lot.

Paul: What about you, Mark Lindsay?

Mark: I plan on writing a lot of songs and becoming a dramatic actor of great prominence.

Paul: Keen. What about you, Harpo?

Harpo: Well, I, I, want to write a lot of songs to promote luh-love and peace and warmth, and I also just wanna live all I can, and maybe live to be 900 years old buh-before I finally float away.

Paul: Keen. What about you, Smitty?

Smitty: Uh, I think I'll help Harpo's speech impediment.

Paul: My plans (this is Paul) for the future is just grow very old, become grey, grey, grey, and call the police (?). Thank you very much.



The GARAGE of FAME

On the Psychedelicatessen radio show we have a popular new feature -- the Psychedelicatessen Rock 'n' Roll Garage of Fame. This feature was instituted due to the frustration of watching for the past several years as the R&R Hall of Shame inducted an endless line of wimpy, violin-laden pop and soul acts, while ignoring those with the true rock and roll fever. Where was Gene Vincent? Whither Screamin' Jay Hawkins? Whatever happened to the Kingsmen, and how are they less worthy than Sam and Dave? What really got to us was how callously they passed over Paul Revere and the Raiders (who were eligible almost from the start, since they recorded their debut back in 1960) in favor of, say, Simon and Garfunkel. Suffice to say, the true spirit of R&R was and is being lost in the gloss of showbiz, as the Hall of Fame decides who to induct on the basis of which acts sold the most and appeal to baby-boomer's nostalgia. We decided that if the music was going to be institutionalized, we'd have to do it ourselves to do it right. Thus the Psychedelicatessen R&R Garage of Fame was born.

Because R&R is universal, and because there have been so many great acts worthy of induction, we induct someone new every week. Thus far the roll call of the greats is as follows (in no particular order): Sot Weed Factor, Pretty Things, Banshees, Kenny and the Kasuals, Belfast Gypsies, Electric Prunes, Grodes/Tongues of Truth, Gonn, Unrelated Segments, Ugly Ducklings, Bo Diddley, Dearly Beloved, Bedlam Four, MC5, (Dutch) Outsiders, Eyes, (Texas) Outcasts, Shadows of Knight, Q65, Daybreakers, Squires, Larry and the Blue Notes, Blues Magoos, Love, Rising Storm, Paul Revere and the Raiders, Motions, Spiders/Nazz, Terry Knight and the Pack, Luv'd Ones, Small Faces, Mouse and the Traps, Knickerbockers, Link Wray, Little Boy Blues, Faine Jade, Seeds, Master's Apprentices, Mops, Standells, Davie Allan and the Arrows, Wimble Winch, Fleur De Lys, Sonics, and maybe a few I can't remember! Of all these immortal performers, only Bo Diddley has also been included in the Hall of Fame.

Now here's where you come in, so listen carefully. We would like your thoughts on who else to honor, and in the next issue of *Freakout U.S.A.*, we'll print nominations and testimonials from our readers. Simply write a short sentence or two about why you believe your faves deserve that spot in the Garage and the acclaim that rightly should be theirs. Mail it to us, and let the light of democracy shine!

Freakout U.S.A./Garage of Fame

1204 E. 12th st.

Tucson Az 85719

WE HAVE WITH US TODAY A WOMAN WHO HAS BEEN A PART OF THE SOUTHERN CALIFORNIA '60S-INFLUENCED SCENE AS LONG AS ANYBODY. MAYBE YOU'VE SEEN HER AS THE BUBBLY HOSTESS OF EVERYBODY'S FAVORITE SHOW "IT'S HAPPENING" OR CAUGHT HER CUTTING THE RUG AT SOME R&B SHOW IN SAN DIEGO WHERE SHE CURRENTLY RESIDES. NEVERTHELESS, WE HAVE A REAL GIRL ON THE GO-GO, AUDREY MOOREHEAD, TO HELP ENLIGHTEN US ON WHAT WAS AND IS GOING ON OVER ON THE WEST COAST.

BY SCREAMIN' DEAN VOX

Freakout: What was "It's Happening" like?

Audrey: Well, it was a lot of work, a lot of frustration, but also a lot of fun. At the end of the show where we list the credits, you've probably noticed how often Domenic [host Dominic Priore] and I are credited. We weren't trying to toot our own horns but we actually had to do all that. Domenic would do all the production and I would take care of things like music.

has such a history of great bands like the Crawdaddys, Tell-Tale Hearts, Gravedigger V, and Morlocks and on and on...

Freakout: Was it you who decided on music for the dance scenes?

Audrey: Yeah, it was stuff we liked and thought was danceable. What we would do was have people dance to ten songs and tape each song twice — sometimes people would only get into it on the second time around and others we only needed one take. We would go to shows and pick out the coolest-looking people and tell them what we were doing, and say that what they were wearing was fine to come down to the show and dance in. So that's how that was done.

Freakout: You and Domenic also did something called "Talk Talk."

What's the scoop on that?

Audrey: It was basically interviews with people who were involved with what

AUDREY MOOREHEAD'S LAND OF 1000 DANCES



But we had to do so much, we had to put a lot of time into it. There was even some interest from "Night Flight" before it went off the air only to come back on again.

Freakout: How did you meet Domenic Priore, your counterpart on "It's Happening"?

Audrey: I was working at the Cavern Club in Los Angeles and he came up to me and said he was going to do a show and asked if I'd be interested, because it was going to be like "Shindig!" and "Hullabaloo," and I was like, "Wow, how do you know about those?" and he told me that he collected them. So that was the first time I met him. He's in Kansas right now. We're still really good friends, in fact, best friends.

Freakout: How did you decide on the bands?

Audrey: I wanted bands that basically fit into the '60s style that we were doing. And it wasn't too hard to do, considering San Diego

was happening in the '60s. We did the Kim Fowley interview, which was quite an experience. Domenic met Kim Fowley in Austin and set things up with him. Also Gene Clark of the Byrds, and Jimmy O'Neil from "Shindig!" among others. They were a lot easier to do because we just had to set up the microphones in the studio.

Freakout: How long have you been involved with the '60s scene?

Audrey: I'd really be dating myself... but I'd have to say about twelve years.

Freakout: What got you into the '60s sound?

Audrey: In childhood my parents had Beatles records lying around and Janis Joplin and also Jimi Hendrix Experience. And one time I went to go see the Cramps and when I went to see them I saw the Crawdaddys hanging out. And I saw people in suits and they swayed me over to being a mod, and there I've been ever since.

I'm a mod at heart but I don't go around saying so because I like all of the '60s. After I started hanging out with all these mods they introduced me to the Crawdaddys and I fell in love with them, I thought, my God they're the Beatles! I mean, it was the Beatles to me. I was so obsessed with the Beatles and now it was like here they are. And they were so cool and so nice and Ron Silva and I are still great friends. So I started liking other bands like the Unclaimed and I met Paula Pierce [from the Pandoras] and she was the coolest girl -- she was wearing a white turtleneck, red corduroy hiphuggers, and she was so great and so full of energy, so positive and so into '60s punk and we



were really great friends for a long while. She really introduced me to a whole new world. So I wound up moving to LA to go hang around with her. If there was something happening in San Diego I'd move up there, like when the Tell-Tale Hearts started up. Or I'd move back to LA and do the Cavern Club, where I was hostess and also DJ. We really had a lot of great shows there, and a lot of cool people came to them too!

Freakout: What were some of the best shows at the Cavern?

Audrey: I'm partial, but I'd have to say my birthday parties. (laughs) I'd just book the whole weekend and book my favorite bands. Like, one night I had the Leopards, the next night I'd have the Tell-Tale Hearts and they did a Downliners Sect set that night with some other guys from San Diego. And then the next night Ron Silva would get some guys from the Crawdaddys to come up and they would play as the Nashville Ramblers/Crawdaddys.

Freakout: What was your opinion of the Leopards?

Audrey: They were great! People didn't appreciate what Dennis was doing. He had a piano, banjo, any weird instrument he could get his hands on -- he's really very talented. I used to listen to a lot of his

'60s records. He had so many cool records that I still don't have to this day. Then I started getting into Dutch Beat and I met this guy from Holland at the Cavern . . .

Freakout: Ron Swart? [now in the Hoods]

Audrey: Yeah.

Freakout: Do you have a favorite Dutch band?

Audrey: I think it would have to be the Motions, plus they wrote all their own stuff. Also the Outsiders are fabulous too.

Freakout: Favorite Yardbirds song?

Audrey: As far as covers go, probably "Pretty Girl." The Quagmires from San Francisco cover that and I always beg them to play it. As far as originals, I'd probably say "Train Kept A Rollin'."

Freakout: You must have a favorite movie from that era . . .

Audrey: Hard to say, but probably "The Graduate." I would say "Riot On Sunset Strip," but the actors weren't too good and the Chocolate Watchband didn't have any speaking parts.

Freakout: Have you ever been in a band yourself?

Audrey: Almost the Pandoras. I met Paula Pierce at the Cavern Club and she was talking about all these great bands. She told me she was starting an all girl group and that I should learn how to play the bass. Mike Stax from the Tell-Tale Hearts was going to teach me but things didn't work out.

Freakout: Apart from being involved with all these bands, you've also had a part in the *Pebbles* series. Record collectors will find your name on the back of *Pebbles Volume 25*. How did you contribute to that?

Audrey: Ron Swart and I basically gave some records to Greg Shaw to include on that. Although Ron's collection is much larger than mine, I love Dutch Beat.

Freakout: Anyone looking at the back of their copy of the *Primates* record on Voxx will also notice your name . . .

Audrey: Yeah, I drew that cartoon on the back. I've never

really had any art classes, but people seem to have liked it. When the Loved Ones from Berkeley were in town, Bart Davenport, the singer and harmonica player, asked if I'd do one for his band.

Freakout: How did you learn how to dance? (regular viewers of "It's Happening" are probably wondering the same thing!)

Audrey: That's odd, because when we do those dance scenes I never dance as well as when there's a live band.

Freakout: For instance, at the 2581 Club in San Diego a few years back when the Birminghams, the Event and Manual Scan played?

Audrey: Oh my God, what a killer show! The Birminghams coming down from San Francisco and stirring it up and then the Event had to go out and show them up. That was really a great show.

Freakout: You've seen bands like the Witchdoctors and the Fuzztones; what was the best show you were ever at?

Audrey: That would be so hard to say, but I think it would be when the Crawdaddys played at the Country Club in LA and there were just tons of people there and the Question also played. It was like seeing the Rolling Stones back in '65 . . . it was just incredible.

Freakout: Before we go, tell me about your clothing venture called Maudreys. You also sell clothing from the '60s like go-go boots, etc., correct?

Audrey: Yeah, it's located in an antique mall about an hour away from where I live. But right now I think I'm going to be moving out of there. I do better when I just take the stuff to shows and set up my clothing racks. I took stuff up to Go Scoot Go for example, which just happened this past summer and you'll probably see me at all the bigger do's here in California.

Freakout: So there you have the latest word on what's hip and happening out in California from that girl on the go -- Audrey Moorehead! 

This article is an expansion of the liner notes to *Sacchus Records' The Tucson Sound 1960-68: Think of the Good Times*, an album that is the product of hundreds of hours of research conducted from 1989 to 1991. Most of the artists I located were happy to talk about the old days, and were surprised that anyone remembered bands such as the Missing Links or the Sot Weed Factor. The following ensembles represent but a fraction of the many acts that graced the stages of Tucson clubs such as the Dunes, the Embers, the Minus 1 and the Underground. Other acts like We Thee People, the Late Sunday Dreamers, the Mid-Tears, and the Chevelles unfortunately never issued any recordings and so remain nebulous entities (though I hope to locate unreleased We Thee People tapes in the future).

For the record, while Bacchus claims to be a legitimate reissue label, none of the groups on the album were given contracts, and only one

label, Original Sound, gave permission for the use of their recordings. Had I known *Sacchus* would exploit the bands, I would have taken my work elsewhere. Furthermore, Tim Gassen, who edited the album's liner notes and helped me with an interview, took wrongful credit as co-writer. He will be dismayed to find his name nowhere in these credits, for my original notes serve as this article's basis. Despite this lack of scruples, the album is a good one and well worth having a friend tape for you (or send me a blank tape and \$2 for shipping and handling, c/o Freakout U.S.A.).

Now sit back, relax, and journey with us to the dusty desert town of Tucson Arizona. The year is 1966 . . .

- Efrem Tarchick

THE TUCSON SOUND: 1960s OLD PUEBLO PUNK



The Sot Weed Factor

The Sot Weed Factor is one of the many great lost groups of the '60s. Taking their original inspiration from the British Invasion, they eventually traced that sound back to its American R & B roots, then mixed it with the emerging Psychedelia to create what is now known as "The Sot Weed Factor Sound." Their story is in many ways typical. Like many bands from Tucson, both then and now, they set off for Los Angeles in a failed attempt to find their fortune. Like so many other bands, they left behind but a lone shoulda-been-a-double-sided-hit single (1967's "Bald Head Woman"/"Say It Is Not So") as proof of their existence. Since those days of yore, based solely on that single, the legend of the Sot Weed Factor has grown . . .

The Sot Weed Factor may be familiar to some from the appearance of "Say It Is Not So" on the limited-edition compilation *Psychedelic Unknowns Volume 4*, released in 1982. Now they're back on the racks: a compilation of Tucson '60s bands, called *The Tucson Sound, 1960-1968: Think of the Good Times* features both sides of their single, taken from the master tape. When writing the liner notes for that album, length restrictions forced me to drastically cut the Sot Weed Factor's saga. This is an expanded version of those notes, with quotes from rhythm guitarist George Arntz taken from both a 1988 *Psychedelic Magazine* interview and a fall 1992 interview on the *Psychedelic radio show*, and the rest of the story fleshed out with info from an interview I conducted with lead guitarist Jeff Addison in 1990 and a 1986 interview in *Goldmine Magazine* with drummer Fito de la Parra.

Jeff Addison saved half his daily lunch money for two years before he was finally able to afford a Fender Mustang guitar.

Jeff checked out fellow student George Arntz and an early group of his as they practiced such songs as "The Jolly Green Giant" and "Louie Louie." George stood out as a real hipster, with the longest hair in the school. After being threatened by the dean ("I want that hair cut short, or don't come back!"), George returned the next day with a shaved head!

Addison started his own group, the Strangers, soon followed by the Fourlom. While in the Fourlom in August '66 he had the pleasure of driving both the Animats and the Yardbirds to their shows in his '55 two-door Chevy Bel-Aire hot rod wagon, which he says "impressed the hell out of the English rock bands." The Yardbirds asked to be taken to the desert, so Addison took them to the Saguaro National Monument. To return the favor, Yardbirds guitarist Jeff Beck offered some guitar tips ("Use a quarter for a pick, you get more bite," and "Strum the guitar with a comb, it's like running 100 picks across the strings!"). The Fourlom packed it in when Addison left to join the nascent Sot Weed Factor.

The Sot Weed Factor took their name indirectly from a poem written in 1706 by Ebeneezer Cook (note for trivia buffs -- a "sot weed factor" was a merchant who traded English goods for sot weed, i.e. tobacco). While reading John Barth's 1960 novel of the same title, harmonica player Chris Larson was inspired to use the name for the group (more trivia -- another of Barth's novels served as the name for a fellow Tucson group of the '60s: The

Floating Opera). Formed in 1966 as the Sot Weed Factor Blues Express Band, the lineup consisted of Larson, Arntz, lead guitarist Buzz Lackey, drummer Mike Monteil (previously in the Mid-Tears and the Runaways) bassist Bill Wheaton and singer Jim Walters. Lackey, remembered by Arntz as "a great guy and interesting player . . . very sleazy, in the Ike Turner school of guitar playing," was soon replaced by Addison. Addison wasn't exactly wholesome, either; in one promo shot he is seen discreetly making a crude gesture with his fingers, Moby Grape style!

While Larson was a blues purist, the others were more influenced by the Rhythm and Blues that had come echoing back across the Atlantic. Arntz says "The Yardbirds and the Kinks were our heroes."

With their way-out name and the help of a manager, the Sot Weed Factor soon landed their first gig. Unfortunately, before they could debut, their new manager decided the band was expendable. As Arntz remembers, "It was gonna be the first time a psychedelic/rock/blues band played. The gig was already set, and we'd already decided what the name was, but she got mad at us because we goofed off too much. So she fired the whole band and kept the name and just sort of replaced everybody. We took the name back after the gig." Following this auspicious non-debut, the Sot Weed Factor set about to make quite an impression on the local scene.

Tom Walker, then with the Dearly Beloved, remembers the Sot Weed Factor: "They were wild! They'd get really drunk, and I actually saw them get in fist-fights with each other on stage! It was like, wow, man! They had a version of 'Smokestack Lightning' that would give you acid flashbacks!"

"The germ of psychedelia was beginning to spread," recalls Arntz. "We played more of the psychedelic light show kind of dances . . . there was this cultural cloud around Park and 6th, and the Minus One club was the preferred place to play." Addison recalls, "The Minus One was incredible! We played under Duke Gran's light show. I had to learn to play guitar under a strobe light. They didn't use dry ice or fog; they would pour hot candle wax into a frying pan. You think the smog in L.A. is bad, try breathing concentrated candle-wax smoke!"

The Sot Weed Factor often played with Alice Cooper's band from Phoenix, the Spiders, who dressed totally in black as they cranked out their tunes from behind a giant rope spider's web! Arntz remembers young Alice as being "real quiet. We kinda thought he was stuck up,

but I think he was kinda shy." It's always the quiet ones that end up chopping heads off baby dolls, isn't it?

Around this time the Sot Weed Factor recorded a demo tape at Tucson's Copper State Studios, where Arntz recalls, "The studio engineer had what he thought was 'the Copper State Sound,' which basically made the band sound like it was in a cavern! It was crude; the mixing board looked like it was from Bulgaria or something . . ." That demo tape, reportedly containing about four or five originals and cover tunes, is still gathering dust in Addison's storage.

In April 1967 the band set out for Los Angeles. They left behind drummer Monteil; his parents wouldn't let him quit school since he was only 16. Once in L.A., Addison's Chevy came in handy as they spent the nights sleeping on a church lawn on the corner of Sunset and Vine with their equipment packed inside the vehicle. Through an ad placed on the wall of a music store, the Sot Weed Factor found a replacement for Monteil in Fito de la Parra. Fito had been drumming professionally in Mexico City since 1958, performing and recording with such popular groups as Los Hooligans, Los Sinners, Los Sparks, Los Juniors, and later in the Tijuana-based Blues groups the T.J.'s and Javler Batiz and the Finks. He first came to the U.S. as an illegal alien for six months in 1965, touring with Los Sinners, newly renamed Los Tequilas. This stay unfortunately ended in deportation for Fito and the band. In 1967, after marrying an American woman, de la Parra returned to California and answered the Sot Weed Factor's ad. Though he shared the Factor's affection for the Blues, Addison remembers that "Fito was real straight" and that he "was afraid of us at first because we smoked marijuana and took L.S.D."

With the addition of de la Parra, the Sot Weed Factor's fortunes improved. Now living and rehearsing in what Arntz describes as "a fake chalet built inside this giant greenhouse," they secured shows at the Sea Witch, the Hutzabaloo Club, the Whiskey-A-Go-Go, and eventually a residency in the Corral in Topanga Canyon. Top acts, including the Beau Brummels, the Mamas and the Papas, Barry McGuire and the Buffalo Springfield came to catch performances. Taj Mahal sat in with them. Neil Young took them to parties. The Sot Weed Factor shared the stage with the Doors, the Iron Butterfly, and even Davie Allen and the Arrows (Arntz boasts, "The chicks liked us more than Davie Allan!"). They were offered a spot in Peter Fonda's movie, "The Trip," but their manager turned it down, ironically telling the acid-fried

group, "You might be associated with drugs." Liberty Records expressed interest in signing them, but after catching a performance at the Corral, their representative thought some changes were in order, and warned, "You'll never make it playing Blues." The Factor replied: "Fuck you, man! Blues is where it's at!" instead, the band signed with Original Sound, the label which also featured the Music Machine.

In 1967 "Bald Headed Woman"/"Say It Is Not So" was released. "Bald Headed Woman" was seven minutes long as originally recorded, but producer Brian Ross insisted it be edited down to about two minutes for possible airplay (the seven minute version, as well as other reportedly recorded tracks, is nowhere to be found). Addison says "Original Sound butchered our record," but even in its brief form, the tune still packs a wallop, as the Factor deliver a demented edge that even the Kinks and the Who failed to capture on their stabs at the song. The flip is the Arntz/Wheaton original, "Say It Is Not So," which features Byrds-ish 12 string guitar, propulsive drums and period-perfect poetic lyrics. Addison calls Arntz "the John Lennon of the group," and the lyrics of "Say It Is Not So," working on a level approached by only a few other songwriters in the '60s (Arthur Lee comes to mind), show that the comparison is apt.

The 45 did well in various scattered cities, including Tucson, where it reached the top twenty. Arntz remembers, "We came back to Tucson a little later, and we had trouble convincing people that we were the band being played on the radio!"

Drummer de la Parra quit soon after recording the single, joining Blues-rockers Canned Heat. Addison believes that this departure was the result of some underhanded maneuvers by manager Skip Taylor, who also handled Canned Heat: "Skip Taylor signed up Sot Weed, then purposefully didn't get us any jobs. Then he told Fito 'Look, I can't get any work for The Sot Weed Factor, but this band Canned Heat is working and they need a drummer.' He just wanted to steal the drummer. After Fito quit and joined Canned Heat, Taylor ripped up our contract and threw it in our faces." He was replaced with an ex-con remembered only as "John." Addison says, "John wasn't like us. He wasn't into Flower Power, peace, free love and Blues like we were."

This was the beginning of the end for the Sot Weed Factor. With new drummer John, the Factor packed up and moved to Colorado. They had met a man in L.A. who was looking for another group of Tucson expatriates, the Tribesmen (now playing as the Popcorn Blizzard), that he wanted to perform in Colorado at a college

club called the Goal Post. He found the Sot Weed Factor instead. As Amtz tells it, "We ended up in Colorado and we had a sort of strange experience there in Alamosa. The townspeople thought we were aliens from another planet, because the same day we arrived there were a bunch of horses that had had their heads bumed off out in fields, and there were these big burned circles, so they thought flying saucers had landed." While the Sot Weed Factor didn't look like the average small-town Colorado kids, to be cast as horse-mutilating space-men was something new. To make matters worse, after playing for the local yokels for two weeks, the band was stiffed by the club's owner -- some things, it seems, never change.

Jeff Addison remembers what happened next: "We packed the equipment in our U-Haul and limped up to Denver, 300 miles north, where the rhythm player from my first band in Tucson (the Strangers) lived. His parents were kind enough to take in six (count them) six long-haired Blues Express musicians and house and feed them for a week, something your average mom and dad wouldn't do. All the jobs we auditioned for were three weeks from starting, so we left the house, not wanting to take advantage of their hospitality, and lived on the streets of Denver for another week. Finally, cold, tired and starving, we used a credit card that George's father had given him for emergencies to check into the posh Cherry Creek Inn. After a good night's sleep and with full bellies, we made it back to Tucson (barely), played a couple gigs at the U of A, and disbanded."

After two tumultuous years of what Addison terms "letting the Blues take us into its limitless horizons," the Sot Weed Factor finally vanished across the horizon to be seen no more, leaving in their wake a legacy of musical originality and honesty that still inspires today ("Say It Is Not So" is performed by local groups even now), much as they themselves found inspiration from Blues musicians on old 78 rpm records.

Of the former Sot Weed Factor members, Addison and Arntz are still active in music. Addison lives in Los Angeles, where he's worked as chief engineer in several recording studios, and has a real estate company to help fund his musical forays. In the 1970's Amtz teamed with Chris Larson once more for a "Garage-blues" band charmingly titled "Dog Shit" (yours truly recalls a wild and hairy performance at a street fair in 1976). Arntz lives in Tucson, where he works in the visual arts, is in a band called the Barking Spiders, and at the time of this

writing is mounting his own presidential campaign (Freakout, U.S.A.! Vote George Arntz!). Mike Monteil still lives in Tucson, while Fito de la Parra forges on with Canned Heat. The whereabouts of the other ex-members are unknown.

The Occasionals

The Occasionals first rose from the musical miasma in September 1962. Gary Dudo, Daniel Ponce, Gus Ruiz, Jim Hubbard, and Ennis Lemmons were students at Pueblo High when they decided to start a band, and the rest, of course, is history. It wasn't until 1963 that they were ready to unveil their sound live, but they rarely were off the stage after that! The Occasionals canvassed the southwest, playing hundreds of shows in Arizona, California and New Mexico. Often they practiced eight hours a day and then would play the same night!

Eager to make their mark in the world of wax, they hooked up with the Travelers' Ron Story, who had released Travelers records on his own label, Yellow Sand. Story produced the Occasionals' debut, "Breakaway"/"Whispering Tides" at Audio Recorders in Phoenix, and it came out on another of his labels, Knight, in March 1964.

Their second single was also produced with Story at the helm. This was "Hesitation"/"Still of the Night." Story's records show that it sold a whopping 10 copies! While the public didn't really latch onto this 45, The Occasionals did have a large following, especially among Mexican-American audiences. When The Beatles hit, the Occasionals donned wigs to become, on a lark, "Los Cucarachas."

Following graduation from Pueblo, the Occasionals set out for L.A.. Here it was either feast or famine, with a cycle of two or three days of living like kings, followed by two or three months of living like paupers. During the good times, the group hung out with stars and starlets such as Nancy Sinatra. They also played a swingin' birthday soiree for Carolyn Jones, a.k.a. Morticia of the Addams Family, a bash which also featured a pool filled with dry ice surrounding a double-headed giant tortoise! During the bad times, the group ate a lot of spaghetti. One particularly bad occasion for The Occasionals was when they had to get an escort out of Watts on the day of the first riots.

Two further singles were cut, "Sometimes," featuring Linda Lorraine on vocals, and "Blowing Out the Candles." A tour of Japan was planned but never materialized. The Occasionals last performance was in 1966.

The Dearly Beloved

The Dearly Beloved were the undisputed kingpins of the scene in the mid-'60s. Following their formation by guitarist Tom Walker in 1963 as the Intruders, the group picked up vocalist Larry Cox, drummer Pete Schuyler, lead guitarist Terry Lee, and bassist Shep Cooke. What really made the Dearly Beloved so special was their three- and four-part harmonies, arranged by Cooke. Another strong point was their versatility, due to the individual members' wide-ranging influences. According to Walker, "I was the one influenced by the Blues. Larry was strongly influenced by R & B and Soul, and Shep was a folkie. Terry Lee was kind of the catalyst. He brought all those things together. He was the organizer and the intelligence behind the group."

By 1967 the group had already toured California, New Mexico, Texas, Oklahoma, Colorado (where they opened for the Mothers of Invention) and survived an infamous visit to a hick Kansas town. Walker recalls, "It was kinda scary. We started getting ready to leave, and half the town was out there. They were going to kill us, put our heads on sticks or something."

Following the regional success of their single "Peep Peep Pop Pop," the Dearlys were signed to Columbia Records. An album's worth of material was recorded in a marathon three-day session in L.A., but only one single was released. Columbia then backed out on a promised second session, and the band sued to get out of their contract.

Things seemed to be looking up, however, as the band quickly signed with White Whale Records, the label which also boasted the Turtles. Tragically, while driving back to Tucson for Larry Cox's wedding, their car crashed near Yuma, killing Cox. The White Whale contract became void. The Dearly Beloved recorded Cox's song "Merry Go Round" as a tribute to him, and the song saw release with Lee's "Flight 13" on the local Splitsound label. The 45 features Rick Mellenger on drums, replacing Schuyler, and Lee sings lead on "Flight 13." Lee says that "Flight 13" is about drugs, specifically marijuana; the "13" refers to "M," the 13th letter of the alphabet. Lee says, "The interesting thing is I had no idea what I was writing about when I wrote it -- the strongest thing I'd had to date was bourbon!"

It turned out to be the Dearly Beloved's last single. They continued to play for a while longer, briefly with a new bassist while Cooke joined Linda Ronstadt's Stone Poneys, before finally calling it quits in October 1968.



ABOVE:
DEARLY BELOVED



The Who, What, Where, and How of The Reason Why

Drummer Perry Baker was the group's founder back around '65; he was inspired to start a band after his British cousin Pele Bardens had begun playing in combos with his neighbors, among them Ray Davies, Rod Stewart and Mick Fleetwood! Baker says, "I first tried to form a group around, of all people, Linda Ronstadt!" This lasted for a year, then Ronstadt left and Baker formed the Reason Why. Other members included singer and rhythm guitarist Tom Duke, bassist John Roll (now a Federal District Court judge), lead guitarist Rick Foltz, and Mike Becker. They played "every dump in the world," according to Baker.

"Dark Side" was recorded in Phoenix at the popular Audio Recorders, and is backed with the Tom Duke original "Today Is Here." I'm not sure if the two tracks were actually released as a single; I found the songs on an acetate lent to me by Baker. The group's name on the acetate is the Revelation, a planned name change that never took place. "Dark Side" is a real corker of a tune, replete with psychedelic tuba and an eerie ending that keeps you hanging. Written by Grodes leader Manny "Let's Talk About Girls" Freiser, this has the sound of '66; garagey, yet definitely on the cusp of psychedelia!

When the Reason Why broke up shortly thereafter, Baker went on to become a promoter and producer of such Tucson groups as Oracle, Hemlock, Greylock Mansion, and Hot Lucy.

WEEK OF FRIDAY, NOVEMBER 18 THRU THURSDAY, NOVEMBER 24, 1966

KFIF BOSS NEWS

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REASON



THE
REASON
WHY

THE REASON WHY, one of two bands selected to perform at the KFIF Coca Cola Swing Dings for 1966-67. A nice bunch of guys you could not meet anywhere and all with that "essential" necessary to get 'em going as one of Tucson's newest bands---talent.



Perry Gordan Baker
Drums
Born: March 16, 1948 Tucson
Hobbies: Art, Hunting, Watching the Duck
Present Residence: Tucson, Arizona
School: University of Arizona
Likes: his Roots, Shaggin
Dislikes: ROTC (hahah)



Mike Becker

Mike Becker: Lead Singer, Organist
Born: February 10, 1948 Green Bay, Wisconsin
Hobbies: Milking Cows, Drinking & Coffee
Present Residence: Tucson, Arizona
School: U of A
Likes: peppermint flavored lipstick
Dislikes: The Duck



Tom Duke III

Tom Duke III: Rhythm Guitar
Born: October 11, 1948 Freehold, New Jersey
Hobbies: Girls, car Collecting
Present Residence: Tucson, Arizona
School: U of A
Likes: Beatles, Chukka
Dislikes: Work, and Ducks



Rick Foltz: Lead Guitar
Born: September 22, 1949 Charleston, West Virginia
Hobbies: Mother Nature, Electronics & D.D.
Present Residence: Tucson, Arizona
School: Palo Verde High School
Likes: Animals, The Byrds
Dislikes: People without a sense of humor



Jack Johnson

Jack Johnson: Bass
Born: August 2, 1948 A.D.
Hobbies: Hunting, Swimming
Present Residence: Tucson - Animal Shelter
School: G. D. J.
Likes: Being the Duck, Lettuce, Other Ducks
Dislikes: Mother Goose



REASON WHY?

By DODIE MITCHELL

aking the scene in and Tucson are the REASON WHY. Although group has been together for about a year it has only been in most recent months their popularity has

self-taught musicians, have worked hard to create name for themselves. They are great imitators of the MONKS and YARDBIRDS, but branching out into more variety as far as sounds go. (John Doe) Duke, 18, a guitarist graduated from Verde and is now studying the School of Music, U. of

A. He admires the BEATLES and hopes to continue in music as a career.

Mike Becker, 19, organist, sings lead for the group. Following graduation from Catalina High, he has completed his first year of Psychology at the University. His favorite group, which is not a group, is Bob Dylan.

Perry Gordon Baker III (the third, that is) plays the drums, and also admires the BEATLES as the best. Perry is very proud of the fact he graduated from Tuller School here in the Old Pueblo. In September he will start his second year, also at the U of A, where he is majoring in Commercial Art.

John McCarthy, 20, rounds

out the sound with his Bass Guitar. A graduate of Salpointe, he has enrolled, with Government as his major, at the U. of A. He likes the SEEDS best but he elaborates pop-music — not pop-corn.

Seventeen-year-old Rick Fultz plays lead guitar. A June graduate of Palo Verde, September will find him registered as a freshman at the College of Engineering.

Rick likes the Byrds, plain and YARD.

As a group, the boys have personality and talent. They have appeared at various spots all over Tucson in Sierra Vista and Casa Grande.

Watch for the REASON WHY at your favorite spot.

The Butterscotch

The Butterscotch began as a group of young Palo Verde High School students; Chuck Maultsby, Fred Porter, Mike Northey, and Walter Hicks. Previously known as the Renegades, the Mojo Men, and the Boston Fire Department, the Butterscotch had a style based on harmony vocals, similar to that of their fave raves the Dearly Beloved. Their sole release as the Butterscotch, 1967's "Your Own Love"/"309" was on the Splitsound label and was produced (like most Dearly Beloved discs) by Dan Gates. "Your Own Love" has a melody similar to the Outsiders' "Time Won't Let Me," while "309" musically contrasts the 9 to 5 world of deadlines with the pastoral world of nature.

Continuing the Dearly Beloved connection, guitarist Tom Walker joined the Butterscotch eventually (though not before they became Jon Sorrow). Other newcomers in 1968-69 were Lenny Lopez, Roger King, and Dave Syme (now a classical pianist).

As Jon Sorrow, they contributed two songs to the soundtrack of American International Pictures' "Hell's Angels '69," a feel-good flick which featured real Hell's Angels! Without telling the band, Capitol Records changed their name on the album to the supposedly hipper "Stream of Consciousness." A planned full-length Sorrow/Consciousness LP, part of the Capitol deal, failed to materialize. Soon after, the band called it quits, possibly due to an identity crisis: they had gone through six names in less than five years! Many popular local groups have featured former Butterscotch members, including Stinky Felix (with Maultsby, Porter and King), Dusty Chaps and Los Lasers (with Lopez), and Chuck Wagon and the Wheels (with Maultsby).



The Missing Links

While we can't give them high marks in the originality department for their name, this outfit definitely had their own sound. The band began as the End, and were hampered initially by stage fright and unappreciative audiences. A name change to the Arouasers saw the group moving up from playing birthday parties to opening for the Turtles at the local Monterey Skating Rink. By mid-'66 they were the Missing Links, tops on the battle of the bands circuit. The Beatles and other British Invasion acts served as their main inspiration, and the Links went to great lengths to learn the latest hits faster than their local competition.

The Missing Links were awarded free recording time at Copper State Studios after winning yet another battle of the bands in May 1967. Three songs were recorded, including a cover of the Zombies "You Make Me Feel Good." Group leader and singer Kent Roy sounds like a more demented version of Seeds singer Sky Saxon on this particular cut, finally released on the *Think of the Good Times* album some 25 years later. Despite the Copper State session and other (crude) recordings from the Tucson High radio station studio, the Missing Links never managed to make an actual record during their time together. "We really didn't have any connections," notes Roy. They were also held back by a strict school haircut code, and for one photo session rhythm guitarist Don Ulliman resorted to wearing his sister's wig in order to meet the minimum standard garage rock hair-length requirement!

Despite such obstacles, the Missing Links managed to tour Arizona, appear on a local teen dance TV show, and get a write-up in Tucson High's *Cactus Chronicle*. In addition to Roy and Ulliman, the line-up consisted of Rod Shields on drums (replacing Martin Nordloff who left to join the Mid-Tears), Bill Still on organ, Bill Arrington on bass, and the late John Furman on lead guitar.

The Links lasted until the early '70s before finally calling it quits. Kent Roy continues to record in his home studio, creating some of the strangest, most original music that ever smashed through the outskirts of the inner mind!



Above: Kent Roy channels the mystic sounds of the universe in his back yard, circa 1968



THE MISSING LINKS pause during a school day at THS. They are (from left to right) Bill Still, Tom Fitzpatrick, Rod Shields, Don Ulliman, and Kent Roy.

—Photo by Jay Lohberg

Badgers' Missing Links Join Beatles' Big Beat Bandwagon

England can claim The Animals, but Tucson High has discovered The Missing Links—five of them to be exact.

The "Links" are THS's most recent and promising contribution to the big beat bandwagon which has brought a world-wide epidemic of long hair and electric guitars.

The five pattern their sound after Liverpool's Beatles and perform many Beatle hits in addition to originals composed for the group by lead vocalist Kent Roy.

Together for only seven weeks,

they've already built a reputation which has brought them engagements at many local night spots during the summer and a possibility of a tour of California. They placed first in the Monterey's Clash of the Combos and first runner-up in the Battle of the Bands.

In addition to Roy, lead guitar and vocalist, the "Links" are Don Ulliman, rhythm guitar, Bill Still, bass guitar, Rod Shields, drums, and Tom Fitzpatrick, tambourine and vocalist.

"The Missing Links" are aiming high. Says Still, "I think we'd all like to be professionals, but not necessarily recorders; recording is too impersonal and fake."

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The Five Of Us

"As far as I'm concerned, we were the best band" in Tucson, says George "Taco" Miraval, one-time bass guitarist of the Five Of Us. If nothing else, they were certainly one of Tucson's most popular groups; they packed them in at local clubs like the Dunes and the Embers, while also opening for such national acts as the Young Rascals and the Knickerbockers.

The Five Of Us got their start in 1963, and rode the wild instrumental surf as the Impressions until vocalist Lee Stensrud joined. Guitarist Bill Adams, Paul Canella, and drummer Alex Valdez rounded out the cast of characters. They fine-tuned their potent musical brew at the Miraval family home; it was an ideal location, Miraval says, because his parents were deaf, and "It didn't bother them!" The band became the Temptations next, but by 1965, due to the popularity of Motown's Temptations, a new name was in order. Inspired perhaps by We Five, the Five Americans, or even locals the Five More, they became the Five Of Us.

Their first vinyl was the result of a one-off session with Elvis sound-alike and look-alike Tommy Gardner; the single "Why Oh Why" b/w "Pretty Baby" was released on Tucson's Keeson label in 1965. "Pretty Baby" is what Presley might have sounded like if he'd made his mark in garage rock instead of rockabilly. Another good example of their early sound is a version of "Jack The Ripper." This yet-unreleased recording, captured on tape by a university professor (it was his favorite song), is a testament to the band's awesome instrumental prowess.

In February 1966 organist Richard Gomez joined the Five Of Us, creating a problem . . . now there were six of them! Gomez joined in time to be included on the group's proper vinyl debut, "Hey You"/"I Don't Believe." Through a startling coincidence, versions of both songs had been previously released as a single by Memphis group the Guilloteens. The Five Of Us' renditions came out in June '66 on the local Platt label, then a month later California's Current label released "Hey You" with a different flip, "Need Me."

All three songs were recorded at Los Angeles' famed Gold-Star Studios. Miraval recalls, "The Buffalo Springfield had just recorded their big hit 'For What It's Worth.' Then the next recording session was us at Gold-Star. Right behind us was Brian Wilson, working on 'Good Vibrations'!" This session was Stensrud's final bow as vocalist before leaving for married life.



In the steamy summer of '66, the band journeyed to Phoenix's Audio Recorders to lay down two more strong tracks, "Let Me Explain" and "I Lied." These gems were not released at the time, but fortunately an acetate recording survived, and several decades later Dionysus has included "Let Me Explain" on the Tucson '60s compilation *Think of the Good Times*.

Organist Gomez' short stint with the band ended October, 1966, when he was drafted. The Five Of Us continued as a four piece ("The audience was the fifth member," explains Miraval). The band's final recording session was in early 1967, when three more yet-unreleased songs were laid down, including a rewrite of The Who's "Circles," titled "Sure Thing."

Don "My Three Sons" Grady then auditioned the band while looking for musicians to join his fledgling group the Yellow Balloon. Miraval, a Hispanic, wasn't selected. "I had this downer because I didn't get picked for the Yellow Balloon to go on this national tour because of my color, and because the guy did a background check on me. I don't

know why, but he said I was a 'criminal element' . . . I never went to jail or anything!" Canella and Valdez were hired, however, and they can be heard on the Yellow Balloon's sole album.

By July '67 the group was no more. Miraval tried unsuccessfully to convince the Poppies drummer Rusty Terry to join up; instead Miraval joined the Poppies, replacing their drafted bass player. Gomez also joined the Poppies upon his return from Vietnam and together they kept the Five Of Us spirit going until the end of the decade.

The Ric-a-shays

The Ric-a-shays were actually a group called the New Travelers. The name "Ric-a-shays" was forced on them for their "Turn On" single by producer John (Little Richard, Surfaris) Marascalco. The New Travelers were one of the rare groups that continued playing surf instrumentals after the advent of the Beatles. Ron Story says, "We always wanted a singer, but we never found one

that was good." "Turn On" was issued in June 1965 but with the exception of the provocative title and pseudo-British intonations like "Jolly good show, chaps!" could just as easily have been released in 1962. The lad providing those crazy Limey lines, by the way, is none other than a young Harry Nilsson, whose part was tacked on later by Marascalco.



The New Travelers began performing as the Gents in the early '60's, and became the Travelers when ex-Californian Story joined as lead guitarist. The other members were Angel Dormi on rhythm guitar, Angel's brother Tommy on bass, and 14 year-old Freddy Gonzalez on drums. Their first single, "Spanish Moon," was released in early 1964 on Story's Yellow Sand Records. It was picked up for national release by Vault

and sold about 5000 copies, topping the Beatles on the charts (at least in Bakersfield Ca.). Locally it hit #3 on KTKT.

The Ventures then stole the song for their *Knock Me Out* LP, where they renamed it "Tomorrow's Love." Story recalls, "I met The Ventures, and I gave them a copy of the record and asked them if they wanted to do a version of it. Sure enough they did, but then they put their own names down as writing it!" Following a legal battle, Story was finally sent a royalty check from the Ventures' label. After lawyers, publishers, and partners took their cut, Story was left with only a few hundred dollars even though the Ventures' album sold over 150,000 copies! The Travelers' next single, "Windy and Warm," was their way of evening the score, since the Ventures had previously told Story they planned to record it as a single.

The band toured such Arizona hot spots as Clifton, Bisbee, Patagonia, and Sells. They released two more singles and backed up the Righteous Brothers at a frat party, "the big highlight of our career," according to Story.

After high school, the Travelers drifted apart and Story organized some college pals as the New Travelers. This new line-up recorded the single "Morning Star"/"Groovy" at Audio Recorders as 1965 was beginning. "Groovy," in Story's opinion "one of the lousiest things we put on tape," reappeared as the flip side of "Turn On." Following the release of "Turn On" the New Travelers/Ric-a-shays broke up when Story, heeding the call of the surf, joined the Navy. Upon returning to Tucson in 1967, Story earned a degree in philosophy and now works as a technical writer.

Though their musical style had become too dated for the fast-paced mid-'60s music scene, history shows the New Travelers were ahead of their time, using terms like "groovy" and "turn on" as song titles years before they became hippie-culture catch-phrases. Jolly good show, chaps!

The Bo Street Runners

The term "Bo Street Runner" is British slang for police, and this Tucson group got an early jump on the British invasion bandwagon when they chose the name in 1963. Though there was a London based beat group with the same moniker around this time, neither group knew of the others' existence. Tucson's fab five were Lester, Jim Perry, Lee C., Johnny and Seymour (last name unknown). The boys hit #1 in Tucson with "Aladdin," a jingly jangly tune recorded in L.A. and written by Komfeld/Duboff, the same tunesmiths who gave us "How Is the Air Up There." This fall '66 debut was followed by another single, recorded and released circa 1967 by a label in Kansas. The band had a national fan club, and lucky members received a complete band biography, frequent newsletters, autographed pictures, bumper stickers, and "wallet-sized membership card allowing you to be present at all Street Runners press conferences in your city!"

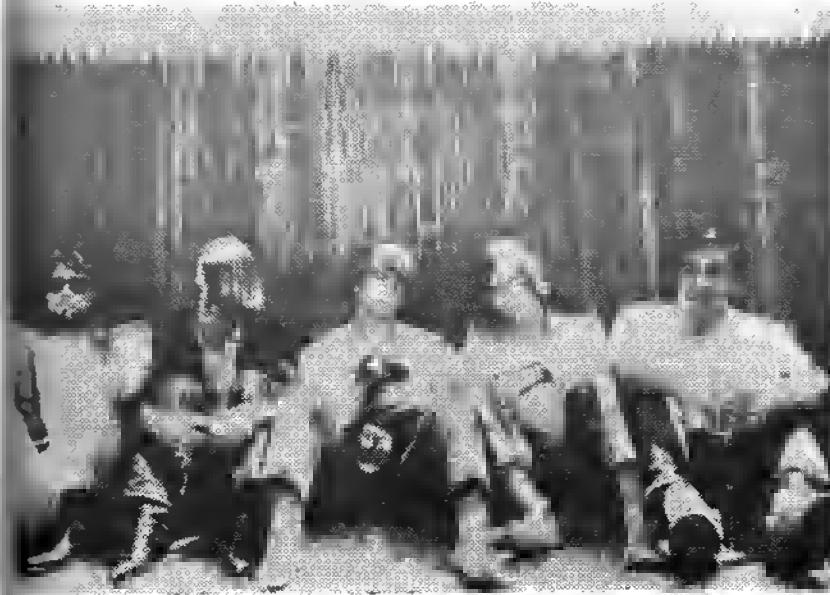


Above: the Bo Street Runners bring a crowd of 600 Sunnyside High School students to a frenzy, November 15, 1966

UNDERWORLD
dancing sat night
1:00PM-1:00 AM.
BO Street Runners
7 1/2 NPARK AVE.
one dollar



When East meets West doing the "Izug," the "watusi," or the "monkey," the results are likely to be chaotic until everyone learns the U of A style



NEW LOCAL TALENT FEATURES LIGHT SHOW

A comparatively new group on the Tucson scene struggling to gain a foot-hold on the ladder of success is the FLOATING OPERA.

They formed about six months ago and anticipate cutting their first record in the near future. Currently, they are appearing at the Minus-One Coffee house where they provide their popular beat of Yardbird rave-ups, futuristic blues, the San Francisco sound—all spiced with their very own psyched-out light shows.

Belting out the tunes for the group is Chuck Mautsby, 17, who also displays his talent on his trusty harmonica. He is backed up by Bill Rackey, 17, on rhythm, Joe Martinez, 18, lead guitar, Dave Tantis, 17, Bass and Martin Nordlof, 19, beating the skins.

Besides their appearances at the Minus-One, the group sits in and hangs in at the different jam sessions. They are available for parties and dances. Interested?

Freakouts — they're the wildest, most "with it" things since Washington took Martha to the merriest minuet wigout this side of Philadelphia. And they're happening all over the place — Freakouts, that is — from Hollywood's phenomenal Sunset Strip to Gotham's most wing-a-ding nightspots. Here's absolute madness at its most creative moment! Here's today's "livingest" set turning itself inside-out with the sounds and sensitivities of '67. Swirling lights change from bleary blue to mellow yellow to a radiant hue of razzle-dazzle red ... music of today's "big beat" variety states its always moving case but politely steps aside for the new rhythmless, melodyless, uninhibited and totally out-of-sight sounds of the Freakout.

Screamin' Dean Vox's Top X

1. (People Let's) Freakout --
Belfast Gypsies
2. Pretty Face --
Beat Merchants
3. Complication -- Monks
4. I Wish You Would --
Yardbirds
5. Gotta Get Some -- the Bold
6. Sweet Helen --
the Creation
7. Judgment Day --
Esquires
8. Crawling Back To Me --
Tell-Tale Hearts
9. Glendora --
Downliners Sect
10. Your Body, Not Your Soul
-- Cuby and the Blazers

FAVE COMPS:

1. Havoc From Holland
2. I Was A Teenage Caveman
3. Twisted Teenage Screaming Fuzzbusters
4. The V-Lips Greatest Hits
5. Best of Pebbles Vol. I.

Good Time Music



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5040 N. Oracle Road

Tucson AZ 85704



GRIMBLE WEDGE



Grimble Wedge are new on the Tucson scene, though all members have done time in other outfits (mostly overcoats and straitjackets, to be specific). Since this interview (conducted minutes before their public debut on July 4th) they have arranged the release of their debut single on Moxie Records, "Rude Mystic"/"Electric Mind Tattoo," both taken from a five-song demo tape.

Grimble Wedge are:
Mike Panico - vocals, lead guitar
Greg Rupp - lead guitar
Eric Wakatani - bass
Harry Bellin - drums

Freakout: Who's in charge?

Eric: Mike's been spending the most money, so he's in charge.

Greg: He's a benevolent leader.

Freakout: What are Grimble Wedge's ambitions?

Greg: To learn how to play all our songs.

Mike: We're gonna put something out in the late fall. We've finished most of the tracks for a full-length release, and right now we're just sitting back and taking a look at what we're going to do with all this. But we've got more than enough for a release, and if nothing else we'll put it out in the fall ourselves.

Freakout: Why did you decide to call yourselves Grimble Wedge?

Greg: It sounded good.

Freakout: What exactly is a Grimble Wedge?

Eric: We picture a troll-like creature.

Greg: Actually, it's a masochistic gardening instrument.

Mike: No, actually it's inspired by the Laughing Soup Dish who did a song called "Grimble Wedge": (chants) "Grimble wedge, grimble wedge, grimble wedge and the vegetation!" (For further info, check out "Bedazzled," a '60s flick starring Dudley Moore and Peter Cook)

Freakout: Who writes the songs?
Greg: Mike writes a majority, but everyone contributes. Mike sticks something out and everybody else plays their perverted version of that.

Freakout: Tell me about the demo tape.

Mike: It's chromium dioxide...

Greg: With black underneath. We don't want to be pigeonholed; (quoting a local journalist) "It's Punk-pop Power."

Eric: It's just good rock and roll.

Freakout: What are your influences?

Harry: Three Dog Night, Zappa, Rush. (! -ed.)

Eric: B.O.C., Deep Purple, Hendrix and Halen. (!! -ed.) We're going for an individualized sound.

Mike: My influences are Syd Barret and watching my fish swim around the fish tank. Actually, we have no influences, and that's why we're doing what we're doing, which, if you hear what we're doing, you'll understand. I don't know. (to Greg): Do we have any influences?

Greg: Uh, news radio? I don't know.

Mike: Brown paper bags at the grocery store...?

Freakout: Well, that's cool, that's hip. What is the Grimble Wedge philosophy?

Greg: Relative cheese.

Mike: With certain songs the relative cheese factor rivals 400 women naked doing a baton dance with a 65 year old accordion player! (Did I get that straight, Mike? -ed.)

Freakout: What are your views of drugs and psychedelics?

Greg: I try to view them as often as I can.

Mike: Psychedelics are cool, but drugs might not be.

Freakout: What would be the ideal audience response to a performance of yours?

Harry: Wild raving...

Mike: Frothing, raving, non-violent and safe craziness...

Greg: With maybe a little exchange of bodily fluids!

Freakout: Where do you see yourselves five years from now?

Mike: Just having fun -- that's the purpose of what we're doing. It's a real pleasure to play in a band where everybody likes each other and has fun.

Eric: Playing, maybe touring different parts of the country.

Harry: Hopefully not needing a day job.

Greg: There you go! Hopefully our music will be going in the right direction. We've got a lot of confidence. We're all capable musicians, so we can go and do anything we want to do. Nobody's contrived; we go out of our way to be unpretentious. We could be pretentious if we wanted to -- we're that good.

Freakout: Any final words of advice?

Mike: Grimble, grimble. 

BIF! THE BART STARTS HERE! BANG! BART MENDOZA OF THE SHAMBLES SPEAKS! POW!

We have with us Bart Mendoza, who as a member of the Shambles/Manual Scan has long been a part of the San Diego music scene, a scene with a very colorful past indeed. San Diego has of course been the home of such bands as the Crawdaddys, Tell-Tale Hearts, Gravedigger V, as well as Mike Stax's new band the Hoods. Bart also coordinates New Sounds of the '60s, a San Diego-based happening featuring dozens of '60s inspired bands.

By Screamin' Dean Vox

Freakout: So, Bart, any new information on your band the Shambles?

Bart Mendoza: Well, we're about an inch away from being signed to a major independent label right now, and that should go down any day now.

Freakout: Who are the other members of the Shambles?

Bart: Well, the line-up rotates, but it's basically myself, Kevin Ring, Mark Zardonowski [ex-Crawdaddys] Ray Brandes, Bill Calhoun and David Klowden.

Freakout: The last three being former members of the Tell-Tale Hearts?

Bart: You got it.

Freakout: Are there any new releases this band will be featured on?

Bart: Coming up very soon is a compilation called *Staring at the Sun* which will feature twelve San Diego area bands. We do a rearrangement of two old Manual Scan tracks as a medley, a new original by myself, and one of Ray's new songs. It will be out on Nonexistent Records, which is actually a real label out here in San Diego. There's also a single due out in England and Japan called "Stuck on the Inside." It's a double A side and that should be out in late August or early September.

Freakout: Are the Shambles playing around the San Diego area right now?

Bart: We've taken a voluntary vacation to regroup, until we come up with some new tunes and better arrangements of some old ones.

Freakout: What's happening in San Diego music-wise right now?

Bart: Mike Stax's newest band the Hoods are ripping it up. The Shambles and Miniature, who are influenced by the Secret Affair, the Chords and the Jam, and also the Fuzztones are playing all over the place.

Freakout: Manual Scan [basically the Shambles with a different name] has played in Europe before. How was the crowd response over there?

Bart: A lot of it is geared toward a trendy crowd like the Rock Garden and the Cricketeer in London. But we did pretty good, we didn't get booed or anything. It was just good, solid sets. People enjoyed themselves, but it wasn't like straight from the Beatles or anything. We really liked the Cricketeer actually, cool club. We played the infamous Marquee club, but on a heavy metal bill. We actually went down really well. Also the 100 Club, which we did earlier — excellent response from the mod crowd. They went crazy, and of course the further out of London you get, the better the response. In Chippenham we did three encores

and we could have played all night if the club owner had let us. It was a lot of fun! We're going for a third time later on this year. We're also planning on doing Japan too!

Freakout: Have you always played this vein of music?

Bart: Yeah, and I don't see it changing. The look has changed — Kevin Ring has got long hair right now — but the sound doesn't. The first version of Manual Scan started out in '76/'77 and included Zombies covers, so this is definitely our ball-park, nor would I change it for anything. If somebody said "We'll give you a million dollars if you'll just come out in lipstick and Spandex and do a New York Dolls cover" I'd say "No thanks."

Freakout: Have you been in any other bands besides the Shambles and Manual Scan?

Bart: No, this is it. We've backed a lot of people, Jeff Connely from the Lyres, Anthony Meynell from Squire, Paul Bevoir from the Jetset, Ed Ball from the Times, but I've never played in another band.

Freakout: What's been the most memorable show with either of these bands?

Bart: Probably the one in Tijuana Mexico where we played on the second floor of this block-long restaurant. The top floor was the club and the bottom the restaurant. Well, the place was oversold by a couple of hundred tickets and we played an obnoxious, snotty garage set guaranteed to cause the bouncers fits of grief. The stage wasn't anchored down properly and behind us were glass windows to give a view of Mexico at night. Unfortunately, the crowd kept pressing up against the stage so much that there was real danger of our drummer going out the window! So they had to stop the show a couple of times, and finally we got the plug pulled during "Psychotic Reaction" because the crowd was just going crazy. The only thing comparable to that would be the Cricketeer in London, which was a rip-roaring good time — everyone was buying us drinks and treating us like respected musicians . . . it was kind of scary!

Freakout: What are some other fave places to play?

Bart: San Francisco. Fresno rocks . . . just a great town to play in, great audience. Fenders in Long Beach. That place can get really out of control. If you're doing a good set the crowd will follow you. Vegas is pretty weird. We've been there a couple of times, and so have some other bands like the Tell-Tale Hearts.

Freakout: Is there a New Sounds planned for this year?

Bart: It depends . . . we're looking for a venue. If we can find one, I've got a list of numerous bands that want to play, ranging from the 27 Various to the Odd Numbers. If we can't find something we'll put it on hold for a year, but it will definitely be in San Diego.

Freakout: You also put out Sound Effects magazine . . .

Bart: Yeah, a Sound Effects came out right before summer. The Hoods are on the cover, interviews with the E-Types, 27 Various, Jigsaw Seen, the Shoes, the Cavedogs, Ray Brandes on the history of the San Diego music scene, plus a history of San Diego pop-art fliers starting with '79 mod fliers. It's around 60 pages.

Freakout: You've also put out a couple of compilations . . .

Bart: Yeah, and they're called, surprisingly enough, *Sound Effects in the Underground*. *Volume One* features the Event, the Birmingams and the Crawdaddys among others. *Volume Two* includes Tell-Tale Hearts, Mod Fun, Modest Proposal, Trebels, Cybermen doing "Some Day Will Come" and the Birminghams doing "City Lights." There's some other stuff on there too. Come on, more questions, more questions!

Freakout: Okay, what have been some of the musical influences on you?

Bart: Rain Parade, Beatles, Action, Zombies, Kinks, Paul Weller. I'm just a music fanatic — if it's available, I want it!

Freakout: Do you have a favorite Kinks tune?

Bart: I'm real partial to "Set Me Free" and also "Gotta Move," which we've been doing in our set for years. I like the new one too

(Cont. on page 64)

THE STORY OF THE MOD

... FROM ACE FACE TO ZOOT SUIT

by Sir Terrence Baldry



POP ARTISTS: This moansome quartet call themselves The Who (the what? The Who). They are one of the top pop groups in a city that has been steadily multiplying its decibel system. As with other Mod musicians, clothes are part of the action.

In the late 1950s in London, a new, exciting scene started among lower class teenagers. Groups of kids were identifying themselves by being different. They referred to themselves as "modernists," or mods for short. These mods were spawned during the virtual depression that marked postwar London. Their identity was represented by the clothing they wore and the scooters they rode. Their frustration took the form of music. This scene brought much excitement into the 1960s and was responsible for many of the British bands which later changed the music world. Characteristic of the mod lifestyle was a specific taste in clothing, scooters, and music.



A gigantic part of a mod's life was his wardrobe. The mod identified himself (in rare cases, herself -- mods were overwhelmingly male) with others through his clothes and hairstyle. Keeping up with the rapidly changing styles was of paramount importance -- how could one call himself a mod while wearing a suit that went out of fashion last week? Style changes were rapid and unceasing, in keeping with the mod aesthetics of newness. The constantly changing clothing styles made for much competition among the mods. Certain trend-setting mods known as "faces" were behind these rapid changes. One mod was quoted as saying that you'd see one of these faces wearing a certain type of shoe at a club, and the very next week there would be scores of mods sporting the same brand.

Terry's Top Ten Mod Songs

1. Making Time -- the Creation
2. You're Too Much -- the Eyes
3. Nightmares -- the Creation
4. Anyway, Anyhow, Anywhere -- the Who
5. Someday Baby -- Cyril Davies and the All-Stars
6. Dedicated Follower of Fashion -- the Kinks
7. Big Boss Man -- the Pretty Things
8. Do Re Me -- Georgie Fame
9. When the Night Falls -- the Eyes
10. (tie) I Ain't Got You -- the Yardbirds
10. (tie) Disturbance -- the Move

One particular trend managed to hang around a few years. Named after its art-world inspiration, this style was called "Pop Art." Mods would take targets, arrows, and chevron shapes and print, paint, or tape them onto their sweaters and T-shirts.

Generally, the mod favored the Italian-styled suits with three or four buttons in the front and short lapels. The suits usually had rear side vents or one middle vent five inches long. This was accompanied by sharp dress shirts and thin ties. Fred Perry polo shirts, Levi's, and Clark's Desert Boots completed the look. The mod's hair was short and neat. Another popular accessory was the army parka, which not only insured warm scooter riding, but also protected clothing. New mod styles were seen on TV's weekly pop show "Ready Steady Go!" which featured a dance floor full of mods.

Most mods drove scooters. Scooter looks would change just as often as clothes styles. As with clothes, most scooters were typically Italian brands, with the Lambretta and Vespa models the most popular. The Vespa scooter is still manufactured today, and mods everywhere ride them and decorate them just as did the original mods. Scooters were not only a means of transportation, but were status symbols as well. The scooters were neat and clean, and usually decked out with accessories. They were chromed and decorated with a maze of mirrors, myriad lights, and long whip aerials with fox tails at the tip. The mods would ride en masse to clubs, dances, parties, and the clothing shops on Carnaby Street. Coffee shops were also a popular hangout for scooterists, and sometimes one would see as many as 100 scooters parked at certain shops.



our
music
is red
-with
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the creation

Music played another major role in a mod's life. The very first mods, disgusted with the Top 40 pop of the time, hung out at jazz clubs. However, by 1960 Cyril Davies and Alexis Korner began their band, Blues Inc., thus founding the British R&B scene. R&B was taken in by mods everywhere. Soon other R&B groups appeared. These included the Downliner's Sect, the Pretty Things, the Rolling Stones, the Who, Manfred Mann, the Kinks and Yardbirds. All of these bands copied American blues artists such as Chuck Berry, Bo Diddley, Jimmy Reed and Little Joe Walker. R&B clubs such as the Marquee and the Crawdaddy sprung up all around London, attracting hundreds of mods looking for the newest rage.

By mid-1965 R&B was dying down, so mods turned to another form of Black American music: soul. Peter Townshend of the Who said that his band was in the business of taking the best of American black culture and selling it to the British. The bands around London started copying soul artists such as James Brown, Wilson Pickett, and Marvin Gaye.

There also was another sound, a purely British sound, that also began during this period. This sound was called Pop Art, and was a counter-part of the clothing style. Tense with charged energy emanating from crashing drums and mad feedback, the music erupted as microphones re-amplified sounds, building them into shrieking banshee howls. The ritualistic smashing of instruments became very popular among Pop Art bands. This habit actually began when Townshend accidentally hit his Rickenbacker against the ceiling of a club. Embarrassed and angered, he proceeded to smash the guitar to bits, acting like he had intended to do so in the first place. This violent act was loved by the mods. Other bands soon followed Townshend's lead. One group, the Move, destroyed everything on their stage, including television sets. By 1967, one of the last mod bands, the Creation, were actually destroying whole cars on stage. This band kept a mod following well into 1968.

The Who helped initiate the great mod revival of the late 1970s and early 1980s with their 1979 movie *Quadrophenia*. *Quadrophenia* features a knock-out soundtrack and the then-unknown Sting playing a cool cat called "Ace Face." Another movie with mods is "Absolute Beginners." David Bowie was involved with this one (he actually was a mod in the 1960s). Check them out!

Phoenix, Arizona used to sport a sizeable mod scene in the 1980s. Today few mods remain, though one recent scooter rally in Tempe had 29 mods show up to ride. There is a relatively larger scene related to the mod scene. These guys call themselves Rude Boys and listen to Ska music, but that's another story.

Below: the Eyes sport the surrealistic "Pop Art" look



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REVIEWS

BOOKS

HICKORY WIND: THE LIFE AND TIMES OF GRAM PARSONS
BY BEN FONG-TORRES
PUBLISHED BY POCKET BOOKS
236 PAGES

Like other music icons, Gram Parsons is more popular today than he was when he was alive. Credited with originating the country-rock genre, his influence is cited by everyone from Elvis Costello to the Rolling Stones. This is the second book written about him, and there's talk about a movie.

Fong-Torres digs deep into the myth and cult surrounding Parsons. His 26 years are carefully documented, with much attention placed on his youth in Florida and Georgia. Parsons' background was straight out of Faulkner, with mental illness and alcoholism providing a backdrop for his formative years. He escaped into music, and was very involved as a teenager.

Parsons found a measure of fame as a member of the Byrds, but his visibility slipped from there as a founding member of the Flying Burrito Brothers and as a solo artist. He followed his family's path into chemical abuse, and was soon lost on the path to self-destruction. Even in death he was larger than life. His casket was hijacked by Phil Kaufman, one-time Charles Manson confidant (as well as Emmylou Harris and others) and incinerated in the desert.

Fong-Torres has written a book rich in detail about the embryonic country-rock movement. We also get graphic inside information on the heady indulgences of Los Angeles in the late sixties. Parsons never came close to being commercially successful (nor did he need or want to be), and *Hickory Wind* paints an engrossing picture of a young man whose talents and idealism combined with various excesses to create an unusually memorable life.

Neal Skok

THE COLOUR OF YOUR DREAMS: THE BEATLES' PSYCHEDELIC MUSIC
BY STUART MADOW AND JEFF SOBUL
DORRANCE PUBLISHING CO.
115 PAGES

Besides Elvis Presley, the Beatles phenomenon has generated more literature than any other entertainment act. Every detail of their public and private lives has seemingly been documented, and many previous books are of dubious merit.

Madow and Sobul do an excellent job of chronicling the Beatles' "psychedelic years," basically 1966 through 1968. The book goes into great depth on over 30 songs, and is refreshingly light on gossip, turmoil, and difficulties the band experienced during these years.

However, I'm not sure if there is an accurate definition for "psychedelic music." I would also quibble with some song choices included here. Certainly cuts such as "When I'm 64," "Magical Mystery Tour," and "All You Need is Love" are brilliant pop/rock efforts, but I don't know if psychedelia is their genre.

In any case, *The Colour of Your Dreams* is a marvelous book. It's a joy to read the careful descriptions of the Beatles' creative processes at work. Certainly a must read for fans of both the Fab Four and those with an interest in '60s music. (Dorrance Publishing Company, 643 Smithfield Street, Pittsburgh PA 15222).

Neal Skok

WOULDN'T IT BE NICE
BRIAN WILSON
HARPER-COLLINS PUBLISHERS
398 PAGES

With 26 Top Forty radio hits in the 1960s, the Beach Boys were certainly the top American band of the baby-boom generation. And their classic gems seem to be as popular today as they were 25 years ago. But, as evidenced by Hendrix, Joplin, Morrison, etc., the price of rock and roll fame can be devastating. Brian Wilson was the heart of the Beach Boys, and here he

bares his soul of the triumphs and traumas of being a teen icon.

Many books have been written about the band over the last fifteen years, but *Wouldn't It Be Nice* is the first one to delve deeply into Wilson's psyche. Co-authored by Todd Gold, the autobiography reads as a fast-paced horror story. Rampant child abuse, violence, drug addiction, and mental illness are all here. Wilson became essentially helpless as a human being, and by 1983 he weighed 340 pounds, existing on alcohol, drugs, and junk food.

Despite these horrors, the book tells a positive story. With the unorthodox and controversial help of Dr. Eugene Landy, a since-defrocked California psychologist, Wilson spent five long years regaining his mind, health, and musical abilities. The result was a brilliant, if overlooked, 1988 solo album.

Wilson has given us a fascinating view of his life, and we are treated to an outpouring of seldom seen and complex emotions. *Wouldn't* is a must read for Beach Boy fans and anyone interested in a grand tale of tragedy and redemption.

Neal Skok

SINGLES/EPs

BIG RED BALL - "SHE RAN AWAY FROM THE WORLD" B/W "EASTERN SKY"
PROSPECTIVE 45

Apart from some ugly cover art, Big Red Ball's second single is a real gone gasser. Lisa Raye and Cindy Larson's harmonies on "She Ran Away From the World" bring to mind vintage Bangles, but the hypnotic music sounds like night to the Bangles day. "Eastern Sky" is better still, with a mystical, Eastern sound enhanced with tabla drumming and some exquisite sitar courtesy special guest John Frankovic of Plasticland fame. Big Red Ball have an accomplished sound, and this single is a mighty tasty piece of ear candy. (Prospective, PO Box 6425, Minneapolis MN 55406)

Lord Elvis Paisley

THE BREAOMAKERS -- TWO STAR MOTEL SCREAMING APPLE EP

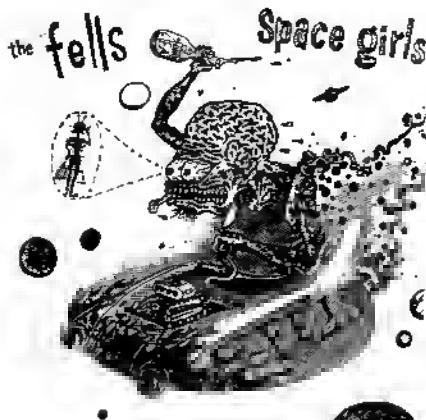
Swaggering, passionate '50s-style R&B from this Australian sextet. This is not my favorite style of music, but the Breadmakers have grown on me. This EP, recorded live in glorious monophonic sound, really jumps out of the Hi-Fi! With keyboard and harp to flesh out the sound, these guys play it like they mean it. (Screaming Apple, Duestemichstr. 14, 5060 Kolin 41, Germany)

Lord Elvis Paisley

CHOPPER -- "WHITE SUMMER" B/W "HOW DOES IT FEEL TO FEEL"
SUSSTONES 45

This Connecticut trio check in with an innocuous single that goes in one ear and out the next. "White Summer," the top side, is just kind of . . . there. Vocals are plain, music is undistinguished. The flip is better, a note-for-note cover of the Creation's "How Does it Feel to Feel." Chopper even duplicates the guitar solo. Their version is more contemporary and a little heavier, but mostly pointless. (Susstones, PO Box 6425, Minneapolis MN 55406)

Lord Elvis Paisley



THE FELLS -- "SPACE GIRLS" B/W "SLEEP WITH YOU"/"UMA"
DARK TWIST 45

The Fells have come a long way in the last couple of years, judging by this hot slab of molten wax. Geeky weirdoes from Tucson (not Finland as names like Heemsbergen, Glave, Bergsbaken and Higel suggest), the Fells present a self-issued, limited edition, colored vinyl, two-chord single straight from their garage to you. A paean to the hot babes beyond the asteroid belt (dig the cover illo), "Space Girls" blasts off with a burst of distorted

guitar. This one's a solid sender, an extended interstellar epic with otherworldly vocals, an incessant, thumping beat, and guitars that transport the listener into the great blue yonder. The sound is muddy, the song is overly long, but all told, a keeper. On the flip side, "Sleep With You" is brash to the point of impudence. Say it with flowers, guys. "Uma" pays tribute to, who else, the talented thespian Thurman. Inspirational lyric: "Oh Uma, you're so groovy, I've seen all your movies." Not exactly Rimbaud, but charmingly stupid nevertheless. A comparison to the Cramps or Thee Headcoats would be easy to make, but not apt -- the Fells are true American originals. (Dark Twist, PO Box 43291, Tucson AZ 85733)

Lord Elvis Paisley

THE LYRES -- "BABY (I STILL NEEO YOUR LOVIN')" B/W "GETTIN' PLENTY LOVIN'"
NORTON 45

The latest double-sided lease breaker from Jeff Connelly and the best Lyres lineup in years: Ricky Carmell (ex-Last Ones) on guitar and ex-OMZers Rick Coraccio and Paul Murphy doing the rhythm-wranglin' on bass and drums respectively. A-side's a monster remake (dig the original on *Highs in the Mid '60s Vol. 21*) of It's Them's garage grinder, whilst the B-side's a stompin' romp thru R&B wildman Esquerita's 1958 solid sender. If you don't already have this, what gives? (Norton Records, PO Box 646 Cooper Station, NY NY 10003)

Harold Saxton

THE ROMULANS -- "ALIAS LOVELY" B/W "IN THE CORNER OF YOUR ROOM"
SUSSTONES 45

"Alias Lovely," the Romulans sophomore single, finds them in fine fettle. A blend of melodic power pop and garage rock with backing vocals, this is even better than their debut, "She's Tara." This has lots of guts and guitars, even a pinch of Who-ish feedback at the end. "In the Corner of Your Room" is more dark and threatening, with an extended instrumental break in the middle. The Romulans are one of the most promising new bands to come down the pike in some time. Do yourself a favor, and pick up this single! (Susstones, PO Box 6425, Minneapolis MN 55406)

Lord Elvis Paisley



THE WORST -- CREEPY THING
SCREAMING APPLE EP

Following in the footsteps of other spooky garage dwellers like the Ultra 5 and 1313 Mockingbird Lane, Canada's the Worst has obviously been infected with a heavy dose of garage psychosis. This is the kind of group that motorvate to the teen-scene clubs in a long black hearse. The EP is standard fuzz-punk, with wheezy keyboards and attitude to spare. Produced by William Hay, one-time leader of '60s Canadian group the Painted Ship, this is cliched, but still noisy fun and greasy kid stuff, with a gory cover from the crypt to boot. (Screaming Apple, Duestemichstr. 14, 5060 Kolin 41, Germany)

Lord Elvis Paisley

LP'S / CD'S

THE BEACH BOYS -- BEACH BOYS PARTY! and STACK-O-TRACKS
CAPITOL CD

This recent "two-fer" reissue couples the *Party* album, which was a decent hit in its day but seems like a throwaway to me, with a rare album of just the instrumental tracks of some of Brian Wilson's productions. The *Tracks* set, with three bonus cuts, absolutely kills me, and while the gorgeous harmonies are usually what I enjoy the most in their recordings, the chance to hear only the backing tracks gives us valuable insight into Wilson's brilliance. These fabulous productions are still unequaled in pop music. A minor gripe is they let some hack remix a few tracks in punchy stereo, but I'd still love to hear more of this sort of thing any day. Required listening!

Al Perry

THE BLUES MAGOOS -
KALEIDOSCOPIC COMPENDIUM
POLYGRAM CD

What?! Only a single CD for the Blues Magoos? New York's finest surely are worthy of a two-fer at least, if not a box set with excessively annotated liner notes! Actually, this a real cool package, combining as it does 67 minutes worth of most of the best of the Blues Magoos first three LP's and titled *Kaleidoscopic Compendium* in the tradition of *Psychedelic Lollipop* and *Electric Comic Book*. The Blues Magoos embraced wholeheartedly the gimmicky psychedelic aesthetic, spelling L.S.D. and A.C.I.D. in song-title code before Lucy in the Sky was the merest twinkle in Lennon's eye, selling their own brand of lava lamp, and wearing way-out plug-in electronic suits. Their music was filled with off-the-wall effects and sly lyrical asides.

The sound is great for cuts from the first and third albums, with the sad exception of their big hit, "We Ain't Got Nothin' Yet," which sounds dim and muted, probably the result of the master tape having been used for a million Mercury chart-buster compilations. The selections from *Electric Comic Book* sound like a washed-out watercolor; a pity, since this album was perhaps their finest 40 minutes.

And while I'm kvetching, I wish more rare and unreleased material had been included. Where is the unreleased "Wild About My Lovin'," or "The People Had No Faces"? Where are non-LP tracks like "Dante's Inferno" and "How is the Air Up

There"? Whither the Great Shakes commercial or cuts from the aborted Christmas album? Where, huh, where?

On the positive side, the rare early single "So I'm Wrong and You are Right" is here and sounds as brash as the Magoos best, and there is also a different, more psychedelic version of "One By One" than that found on *Psychedelic Lollipop*. Highlights include "Pipe Dream," an innocuous song feeble radio programmers were afraid to play because of possible drug connotations (though a look at the lyrics reprinted elsewhere on this page reveals nothing threatening), "Gotta Get Away," with its ultra-catchy call-response chorus, and the incredible "There's A Chance We Can Make It," which sounds akin to your brain being stretched like taffy on a Wednesday afternoon. Also compelling is "Summer is the Man," which asks the musical question "What is the world to a man with no tongue?"

Andrew P. Sandoval's liner notes are revelatory: we learn, among other things, that the "Magoos" portion of their name was inspired by the Moogoo Gai Pan of a Chinese restaurant. To top things off, there is a classic photo on the back of the boys gazing in rapt awe at a king-size lava lamp. All told, an excellent acquisition indeed for those seeking musical joy.

Lord Elvis Paisley

•PIPE DREAM

(As recorded by The Blues Magoos/
Mercury)
GILBERT
SCALA

It's been a happy day
Try not to spoil it now
Please don't get hung up that way
He's not the boy for you, and I think
you know it too
Kiss him and don't start to cry.

'Cause you're having a pipe dream
An ordinary pipe dream
Now you see 'em flashing right before
your eyes
You having a sweet dream
A lifelong sweet dream
I'm the one who loves you
Can't you see it's me
Pipe dream, pipe dream
Come back to reality.

Keep in mind there's always me
That's the way it's gonna be
Kiss him and tell him goodbye
You won't have to dream tonight
Tomorrow your mind will be clear
and bright
I think the pipe's going out.
(Repeat chorus).

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Music Corp.



THE BEACH BOYS -- LOST AND FOUND SUNDAZED RECORDS

The Beach Boys have to be one of rock's most misunderstood acts. Certainly they are the longest living band, and they sure have had their share of bad press. From Brian Wilson's saga to James Watt to Charles Manson . . . the list goes on and on.

Sundazed has come up with a brilliant album, showcasing the band's earliest efforts in the studio. Recorded in '61 and '62, *Lost and Found*'s 16 cuts display the embryonic sound that would shape a generation. The harmonies are here, although rough in spots, and the teenage musical enthusiasm is infectious.

A few songs are recognizable: "Surfin'," "Surfin' Safari," "Surfer Girl" -- but most cuts are either demos or alternate takes. The sound is phenomenal, as great care has been taken with the remastering. Liner notes are extensive, and the whole package shows the class that is becoming synonymous with Bob Irwin's Sundazed label.

Lost and Found is essential. America's premiere band is documented as never before. One can only hope that more projects like this see the light of day. (Sundazed Records, PO Box 85, Coxsackie NY 12051)

Neal Skok



FAINE JADE -- IT AIN'T TRUE
DISTORTIONS RECORDS LP

Wow! This is what fans of Faine Jade have been waiting for! The mystery is solved! We finally find out where Faine is from (Long Island N.Y.), what his real name is (the super-psychedelic "Chuck"), and even what the elusive Mr. Jade looks like today (Mustachioed, dapper, dour and gray). In the '60s, Faine Jade burst on the scene like a comet, then vanished as quickly as he came, leaving in his wake one classic single (now the title track of this album) and one near-classic album,

Introspection: A Faine Jade Recital. This is the first release from Jade since 1968. Actually, nothing here is new -- most cuts date back to 1966 (to paraphrase Jade, 1966 is dead, it still exists within your head). This is a "fans only" type album, but if you're reading this magazine you probably have your fan club membership card in your wallet, right?

Side one has mucho crude home recordings from '66 with Faine's early group the Rustics. Of these, "Look At Me," "Can't Get You Out of My Heart," "I Tried to Save This Love of Ours" and "Don't Underestimate Me" are the best. The other three tracks are beyond the fringe -- good songs, but with muddled, low-fi sound. Gotta use your imagination on these ones! "Don't Underestimate Me" is an earlier exploration of a similar theme from the *Introspection* album, "Don't Hassle Me." Other cuts, like "Gonna Love You Anyway" reveal the young Jade (18 at the time) to be a sensitive artist, and foreshadow the melodic gifts that came into full flower on *Introspection*.

Side two kicks off with both sides of the Rustics rare single "Look Before You Leap" b/w "December's Children." These are the album's highlights, even marred as they are by lots of pops and crackles (everything else here is from master tapes). The keyboard-laden "Look Before You Leap" is advice from Faine, probably aimed at the same target as "It Ain't True". "December's Children" is more philosophical brooding. Jade's mature approach is heard on two 1967 demos from *Introspection*. These feature backing from the Bohemian Vendetta (of "Enough" fame) and sound pretty similar to their counterparts. "It Ain't True" makes an appearance, but its flip, "Love on a Candy Apple Day," is still missing. Hopefully Distortions will add this to their upcoming CD reissue of *Introspection*. "It Ain't True" would have been the proper way to end the record, but a 1969 song, "U.S.A. Today" is in this spot instead. It's not bad (sounds like Donovan rewriting the Youngbloods' "Get Together"), but it ends things in less than stellar form.

All in all, a real nice package. The liner notes are informative, and the cover by Ivy Vale-Wynand is great: an old photo of Jade is front and center, and Vale-Wynand cleverly extends the background out past the actual edges of the photo and into a strange new otherworldly landscape of mushrooms and paisley. If you prefer the punk Faine Jade of "It Ain't True" to his more psychedelic counter-part of *Introspection*, look no further, pilgrim! Snap this one up quickly -- it's a limited

edition of 500 copies! (Distortions Records, Box 1122, B.C., PA 19004)

Lord Elvis Paisley

THE GORIES -- OUTTA HERE CRYPT RECORDS LP

Loud, lean and noisy primordial poundin' from Dee-troit's heir apparents to the almighty Keggs. This is garage slop for the '90s played with nary a hint of love-beaded, neo-psychedelic revivalist nonsense. On this, their third LP, the Gories kick out the spam with a boss batch of new originals and over-the-edge covers (dig their cop on "Hey Bo Diddley," possibly the most deranged wigout on a Diddley tune since the Little Boy Blues' rave-up on "You Don't Love Me"). If you ain't already hip to the Gories, this is as good a place as any to start. To listen to this album in its proper perspective, I suggest playing it between your Missing Links, Howlin' Wolf and Link Wray records. So turn it up to ten and hold on to your hats, cats! (USA/Canada, write Get Hip, PO Box 666, Canonsburg PA 15317. Others, write Crypt Records, Hopfenstr. 32, 2000 Hamburg 36, Germany.)

Harold Saxton

THE LITTER -- \$100 FINE K-TEL CD

Yes, this is the same Litter that was famed for 1967's total garage classic "Action Woman," which weaved and swirled and represented one of the best psychedelic/trash concoctions ever. \$100 Fine was the second album for this Minnesota band and in contrast to the rawness of a track such as "Action Woman," this 1968 recording is highly polished, and . . . well, frankly it verges a bit on the dull side. I should say up front that I can get mildly irritated by some of the muso-masturbations that certain psychedelic artistes get up to and it seems to me somewhat inexcusable to turn a jolly little ditty like the Zombies' "She's Not There" into over nine minutes of musical cleverness: the Doors have a lot to answer for. The song's first three minutes are still quite good though, and I could almost forgive them the additional tediousness of "Morning Sun" for the highlight of this album, which is "Kaleidoscope." This cover of a Procul Harum song apparently got ditched because "Itchycoo Park" used similar phasing effects, which is sad because it soars just right. "(Under the Screaming) Eagle" is based around a catchily repetitive bass riff and is also rather good. "Apologies to 2069" is a funny interlude containing the kind of electronic burps

Don't Bother Me!

likely to be heard when Devo tune up, and a mangling of the opening chords of "Action Woman." "Blues One" is self-explanatory. The Litter's first album, *Distortions*, is available from K-TEL as well. I've never listened to it but have heard good reports and it may be worthwhile checking that out before purchasing this second outing.

Deb K.

THE MYSTIC TIDE - IT COMES NOW DISTORTIONS RECORDS LP

No, the Mystic Tide is not Dr. Strange's favorite brand laundry detergent. Actually the Mystic Tide was a rock group, and psychedelic in the truest sense of the word. Legendary for such singles as "Frustration," "Running Through the Night" (covered in recent years by the Lyres), and "Psychedelic Journey (Parts 1 and 2)," the Mystic Tide forged their own sound, and an intense sound it was! Now, finally, all their singles plus a previously unreleased "acid-tate" have been gathered together to form this album. Featured prominently is the stinging guitar of leader, singer and song-writer Joe Docko. As the liner notes reveal, the Tide were veritably shunned by the teen masses of Long Island N.Y., yet forged onward and released five singles on their own assortment of labels.

The songs are arranged in a mostly chronological order, starting with 1965's ballad-like "I Wouldn't Care." We can hear the Mystic Tide's sound evolve, and by the end of side one the Tide are unleashing a veritable maelstrom of sound with 1967's ferocious "Psychedelic Journey." This long tune is exactly what its title implies, a psychedelic journey — take a trip, indeed! This music is exciting, intense, dramatic and scary.

Side two is non-stop brilliance. Stare into the void with the Mystic Tide as they take you on the "Mystery Ship." Experience the sights and sounds while "Running Through the Night." Taste the smell of green, as you psych-out! Once again, the folks at Distortions have put together a quality



JERRY PORTER - DON'T BOTHER ME!

MIRROR RECORDS LP

How could I not buy a record with a cover as cool as this? Jerry Porter clearly had a punk attitude, in spades! This guy was a scruffy-looking, no-count hobo with a poet's heart, and here makes a convincing claim at being the first of the many "next Bob Dylan's." *Don't Bother Me!* originally saw release on Armand Schaubroek's Mirror Records, later home to the Chesterfield Kings, and has yet to be reissued. While the music itself is unspectacular stripped-down urban blues, song titles tell the story well: "L.S.D. Fixation," "Solid Gone," "Lisin' My Traction," and "Wha' - There Ain't No Lovin'" are but a few. Porter, on "wailing harmonica and guitar" was a 22-year-old from Rochester, New York, when this was cut, probably sometime around 1962-63. He fled college life

for the lower East Village coffee house scene, then took a cue from Woody Guthrie and hit the rails. This multi-talented young man also had a couple books to his name, "Paper Blankets" and "Road Journals," both full of Porter's musings on life's hard lessons. "Road Journals" is excerpted in the back cover liners: "We just passed through two and a half days of 20 degrees below zero weather in an open coal car. I have a slight case of frost bite and my mind is in bad shape. There is a train up ahead with about 15 cars turned upside down in a ditch. Glad I didn't catch that one." I wonder whatever happened to Jerry Porter? Next time a bum asks for change, spare him some, 'cause it might be Jerry!

Lord Elvis Paisley



package. The cover is an etching of a mystery ship adrift on the mystic tide. Lyrics to five songs are included so you can sing along with Joe, and there are even two photos of Docko in action! What more needs to be said? The Mystic Sound will get to you! (Distortions Records, Box 1122, B.C., PA 19004)

Lord Elvis Paisley



Shadows of Knight

THE SHADOWS OF KNIGHT --
RAW 'N' ALIVE, 1966
SUNDAZED RECORDS CD/LP

A major archeological find, the garage rock equivalent of King Tut's tomb. Raw 'n' alive indeed! This is the Shadows of Knight as they were meant to be heard -- fast and furious and in your face! This is a sound board recording, not, as Jeff Jarema writes in the liner notes, "some third rate frat/cover band recorded from the wrong end of their high school gym." Even more incredibly, the Shads manage to work up a frothing level of sheer intensity despite (or because of?) a largely indifferent audience of teens grown jaded from seeing the Byrds one weekend and the Who the next. The result is an increase in the dramatic tension, as verbal abuse from the stage is heaped onto the greaser contingent of the crowd.

Highlights include "I Got My Mojo Working," "Oh Yeah," "Tomorrow's Gonna Be Another Day," "It Takes a Long Time Comin'," "Let it Rock," "Hey Joe," "Dark Side," "Gloria" . . . hey, wait! That's almost the whole album! Needless to say, my tongue dangles nigh untethered from my gape-jawed mouth after listening to the Shadows of Knight live, 1966. Please, shut the window! (Sundazed Records, PO Box 85, Coxsackie NY 12051)

Lord Elvis Paisley

THE SONICS -- HERE ARE THE
ULTIMATE SONICS
ETIQUETTE CD

Perhaps more popular now than during their '64 to '66 heyday, this double CD set provides us with the Sonics' complete Etiquette output. It may seem incongruous to hear the originators of the Northwest grunge sound on the CD medium -- but the effect is nothing less than mind-numbing.

It's obvious that much care has been taken by original producer Buck Ormsby and engineer Guy Staley. Master tapes

were used for the project -- for the first time since the '60s. Highs and lows are crisper and cleaner, and lead singer Gerry Roslie's vocals and keyboards have never sounded more powerful. Larry Parypa's guitar is brought forward in the mix, and Rob Lind's sax growls and snarls like a wounded animal.

Hearing *Ultimate* is just that: the ultimate. Like a whole new listening experience, each of the 32 cuts sounds superior to those treasured scratchy records we're used to. Hooray for Etiquette for keeping the flame burning . . . with a disc like this, the Sonics can only become more legendary. (Etiquette, 5503 Roosevelt Way N.E., Seattle WA 98105).

Neal Skok

V.A.: IT'S FINKING TIME! 60s
PUNK VS. DANCING JUNK
BEWARE RECORDS LP UK

Songs like "The Gamma Goochie" send a vibration through my body leading me to believe that at some point I really could be driven to donning a red tasseled bikini, climbing into the fountain at the local mall and shaking my thang for all it's worth.

The contrast for this compilation album is intended to be: side A, greasy mop-head garage punks vs. side B, high school dance, lacquered side partings. However, for my tastes the tracks don't quite succeed at building the trash/dance distinction strongly enough. Both the garage tracks and the dance tracks tend to err on the side of "clean," rather than "dirty" vs. "clean," but even if the original concept doesn't quite work this is still a necessary and groovy album to add to the collection.

Highlights on the dance side are "Alligator" by the Daybreakers, which cracks a pace and features a great organ sound with the kind of crusty production that leads one to wonder whether they might have been the kind of band that got booed at parties. Marsha Gee manages some seriously cool wailing and quacking on "Peanut Duck." The lyrics on Alf Newman's "Let's Do The Fink" make the album an essential buy in themselves -- "Push me in the nose . . . Hit me with a hose," etc. Definitely!

On the garage side, the Romancers "She Took My Oldsmobile" is a total classic documenting the trauma of a man separated from his car. "Louie Louie" gets a rewriting on "Mirage" by the Pastels. The Twiliters "Move It" is well-bastardized Eddie Cochran. It's a pity there are no sleeve notes, but my advice is: check this one out.

Deb K.



V.A.: MISFIT -- A TRIBUTE TO THE OUTSIDERS
SCREAMING APPLE LP

Few groups deserve tribute more than the Dutch Outsiders. They had it all, pop fans -- an unparalleled songwriting team in Wally Tax and Ronny Splinter, a great, versatile vocalist in Tax, and the ability to both rave with the best of them, then turn around and hit you in the heart with music of great melancholy. Their prolific output (several albums of nothing but originals) makes for a wealth of material to choose from, and most of my favorites are covered here, though I wish some of the more musically adventurous material from CQ had been interpreted.

While the songs are great and this international assemblage of bands covers them ably, most are mere carbon copies of the original Outsiders performances, minus a little intensity and with an added measure of sloppiness. Most of the singers even seem to be doing their best Tax imitations. This makes for a cohesive sound, but renders the album unnecessary except as a pure concept for anyone with the Outsiders' originals. Screaming Apple meant well, but the Outsiders were true originals, and deserve more than shoddy imitations in tribute.

Having said that, I should mention some groups that bring their own energy and vision to the project: the Beatpack smoke through the title track, Tell Tale Hearts bring an R&B feel to CQ's "Daddy Died On Saturday," and the Lust-o-Rama really shine with a garagey "Won't You Listen." A good effort and a good listen, but lacking the greatness needed to laud these members of the Rock and Roll Garage of Fame. (Screaming Apple, Dusenichchstr. 14, 5060 Köln 41, Germany)

Lord Elvis Paisley

V.A.: PEBBLES VOLUME 2
(ORIGINAL '60s PUNK AND PSYCH
CLASSICS)
ARCHIVE INTERNATIONAL
PRODUCTIONS CD

Many moons ago, before departing "Old Blighty" for the first of my several travels that eventually saw me trundling into Tucson, I recall queing up in the Rough Trade store in London's Portobello Road, resonating with the sensation that as a child I had previously reserved purely for birthdays and supernatural events such as the arrival of Santa Claus. It was the monumental day that I purchased my *Pebbles* box set. This was in the days when these recorded treasures could only be possessed on vinyl. Times have changed but the lure of a *Pebbles* album has not, and this repackaged CD version of Vol. 2 with the addition of some bonus tracks makes for 21 pieces of total joy.

Punk at its best is not about the wonders of love or life, etc. It is really about having a good old grumble and snarl in the midst of the meatiest beat available (plus a good guitar break). The best of the genre in all its diversity is so well represented here that it is virtually impossible to pick out one track as better than another. Tunes that crack a pace such as Satan and the D-Men's "She'll Lie," the Satans' "Making Deals," the Lyrics' "So What," the Buddhas' "Lost Innocence," and the Little Boy Blues' "I Can Only Give You Everything" are superb. The fuzzier psychedelic sounds of the Road and the Sons of Adam are classics. All these sounds should make any discerning listener feel utterly devoted.

Mellower tracks also gain well-deserved space. Phil and the Frantic's mournfully melodic "I Must Run," with its swirling organ, fits in well alongside a couple of excellently written pop ditties by the Dovers. Add into this marvellous concoction the spine-chilling grime of Randy Alvey's "Green Fuz" and the Electric Prunes doing the advert for the Vox Wah Wah pedal and you have little excuse for not possessing at least some version of this record. (AIP, PO Box 7112, Burbank CA 91510)

Deb K.

V.A.: PEBBLES VOLUMES 1, 3, 4
AND 5 (ORIGINAL '60s PUNK AND
PSYCH CLASSICS)
ARCHIVE INTERNATIONAL
PRODUCTIONS CDs

AIP's new CD reissues usher this monumental series into the laser age, with

additional bonus cuts, new liner notes, and rare photographs freshly rescued from the dust-bin of history. The *Pebbles* series, launched in 1979, jump-started the '60s garage revival, providing multifarious neophytes with a readily adaptable image and attitude, and giving hundreds of bands a codified sound to copy. What was lost as the '80s progressed regressively was the wide scope of '60s sounds that appear on the early volumes of *Pebbles*. Many of the compilators and by-numbers cave-teen bands that followed reduced the music to a simple, strict recipe: one part fuzztone, a pinch of farfisa, a snarling singer, and zero parts originality. Such a stifling interpretation led many to desert the genre.

Volume 1 alone features frat rock from the Soup Greens, the Floyd Dakil Combo and the Preachers, heart-rending pop whining from the Ju Jus, sheer, depraved insanity courtesy of Kim Fowley and the tasteless Elastic Band, and the more typical punk sounds of the Litter and the Haunted. Bonus tracks from the Sparkles, Gonn, and the Weeds round out the picture and up the playing time to a respectable 46 minutes. The CD ends with an unfortunate surprise track, a mystery group (Echo and the Bunnymen?) recorded live in '85 covering "Action Woman" and doing a miserable job with it. Too bad this one isn't missing in action like the tracks by the Third Booth and the Ju Jus that are listed in the liner notes but aren't anywhere to be heard. Yes, this volume continues the unfortunate *Pebbles* tradition of sloppiness. Adding to the chaos, the track listing has the song order mixed up.

About half of the songs on *Pebbles 1* have since been legally reissued from master tapes and are thus available elsewhere with much better sound. "It's Your Time" by the Weeds is especially lacking; compare this to the sound on Rhino's *Nuggets* or the Behemoth Records reissue, and the difference is obvious. On a more positive note, the new liner notes, benefiting from the years of research done since the debut of the vinyl version, shed light on the bands, their histories, and even include the original release dates of every song.

As teens world-wide slipped on banana peels, the music turned from simpler concerns with chicks and kicks to what was going on in the outer reaches of their inner minds. *Pebbles 3* catches that moment in time when punk braggadocio, on its way out, briefly mixed with these new vistas of reality. "Just open up your closed mind and take a trip," invite Teddy

and the Patches, setting the tone. This volume has long been a favorite of mine, as it renders mind-altering drugs unnecessary and places my next fix as near as the nearest CD player. There are nothing but classic mind-benders here from such groovy groups as the William Penn Fyne, the Third Bardo, and many, many more! And the 58 minutes of music presents a better value for your money. Even if you have this on vinyl, the CD version is worth purchasing for the photos of the Bees, the Higher Elevation, the Monocles, the Lea Riders Group, T.C. Atlantic and others unavailable on the vinyl package, as well as five bonus tracks (six, really — the Driving Stupid's "Horror Asparagus Stories," left off the vinyl version, makes a belated bow). Most astonishing are the two newly-discovered cuts from 1967 by Adjeef the Poet. This Dutch cat was out there, a real visionary! As he says in "Leek! I'm a Freak," "They want you to buy this record and meet freakout in the nations."

Volume 4, "Surf-n-Tunes," has also been expanded. Originally featuring mostly faceless studio-group recordings of polished Beach Boy-style vocal surf, a bevy of bonus tracks by the Pyramids, Del Verts, Bleach Boys and others expand the scope to include some killer instrumentals and Trashmen-styled frat-surf. I especially dig the Del Verts "Ram Charger," with its swingin' mix of fuzz and foam.

Volume 5 comes closest to the standard garage-punk sound, with farfisa-laden tunes decrying no-good women who are "ugly and fat and have no teeth." The cover shows a mini-skirt-clad woman dangling from a noose. Not the best record to try and turn your female friends on to the wonders of '60s punk! Most of these songs have been covered in recent years by groups such as the Royal Nonesuch and the Pandoras. This has three pretty common bonus tracks and clocks in at 50 consistent minutes of fuzz and farfisa.

These CDs document the original era of garage rock, surf and psych, and mark the birth of the '60s revival as well. Adjeef the Mad Poet alone makes *Pebbles Volume 3* worth the price of admission, and *Volume 4* has enough added material to make it a necessary addition for completists. The other volumes make a good starter kit if you are just beginning your garage collection. Volumes 6-10 should be out by the time this sees print, so look for those as well! (AIP, PO Box 7112, Burbank CA 91510)

Lord Elvis Paisley

V.A.: VISIONS OF THE PAST --
VOLUMES I AND IV
DISC DE LUXE LP

Two compilations of German rock and roll from the mid-to-late '60s are somewhat confusedly arranged and misleadingly packaged here as *Visions of the Past Volume I* and *Volume IV*. Similar artwork adorns the covers of these two discs which are green and white vinyl, respectively.

The cover of *Volume I* states "German Psychedelia and Garage Tracks," which is correct, as the first side is made up of heavier psychedelia and progressive-sounding late-'60s cuts and the flip-side is mostly comprised of more raw garage, beat, and R&B mid-'60s material. *Volume IV*'s contents are labeled as "British Psychedelia," though the liner notes reveal that actually this has more German bands. Further chaos results from how the track listings on the cover fail to match the actual contents. Anyhow, all confusion aside, these two compilations contain some outstanding cuts.

Of the fifteen tracks on *Volume I*, the last seven shine. The mind-blower of these seven is the Psychotic Reactions "Psychotic Reaction" from 1968. A demented take on the American punk motif (and *not* the Count V tune), this one features unbelievably cool drumming and organ-playing along with manic vocals and screams expressing desperately silly

sentiments. My next favorite from *Volume I* is the G66's "I Feel Alright" from 1966, which, as the liner notes relate, was recorded to benefit handicapped children. Jonah and the Whales' "It's Great" from 1966 is another standout track, as is the last song by none other than the Five Torquays, the pre-tonsured Monks.

Volume IV is a more consistent collection, as there is not too much progressive late-'60s material. Rather, there are fifteen relatively solid tracks mixing German R&B, punk, and beat. The Safaris' "Crazy Crazy" and the Desperates cover of the Pretty Things' "L.S.D." kick off side one with a blast. The side ends with a perversion of "2120 S. Michigan Ave." in the form of the Ricketts' "Action Painting" which adds heavy-duty guitar action and horns to the Stones' more basic version. Side two begins with a decent cover of "Gloria" by the Vanguards, followed by cuts from the Freed, the Jailbirds, the Chosen Few, the Subjects, and the Rebels. Not all of these cuts are memorable, but they are certainly enjoyable and rare.

Both of these volumes of *Visions of the Past* include songs that make their purchase worthwhile. Also, check out *Volumes II* and *III*, which feature British material. Write to: DISC DE LUXE S.A.R.L., Boite Postale 3, L-5801 Hesperange/Luxembourg.

Greg Langel



(ROMULANS, CONT.)

real cool thing to do. It just seemed to reinforce the idea of getting into music and doing it myself.

Freakout: Do you think you'll ever make it down to Tucson to play? I'd like to see you and check out your light show too!

Kevin: We'd like to come down. We're planning on taking some tours this winter, because winters are pretty brutal up here. They're pretty bad in Madison, but they are worse here. In fact, it snowed last night [mid-October].

Freakout: It's in the 90s here still!

... The conversation degenerated at this point into talk about the weather, etc. Pick up the new Romulans single "Alias Lovely," look for their upcoming album, and watch for them on tour! I grok Spock -- don't you?

(BART MENDOZA, CONT.)

-- "Did Ya," sounds like '67 Kinks. I appreciate all kinds of music. I listen to a

lot of classical, a lot of jazz, and Manchester stuff ... everything I can get my hands on.

Freakout: What '60s inspired punk and garage do you like?

Bart: Chesterfield Kings, Fuzztones, Overcoat at their garage finest -- as a friend of mine said when he saw them out in San Diego, "Oh my God, a real punk band," a compliment of course. Old Count V, Leaves, the Gestures, stuff like that I just find phenomenal. I'm really fond of the Knickerbockers, Chocolate Watchband -- yeah, all the basics. Right now I'm really into the Byrds, Grass Roots, Lovin' Spoonful type stuff. Till the day I die I'll be playing music, doing something that doesn't make money.

Freakout: Favorite band?

Bart: Of all time, the Beatles.

Freakout: Do you have a favorite Beatle?

Bart: Paul.

Freakout: Favorite San Diego band?

Bart: Miniature.



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Freakout: How about a quick list of favorite songs?

Bart: "Wasn't It You" by the Action, "Stuck Like Candy" by Elvis Costello, "Black Cloud" by Ray Brandes, "Indication" by the Zombies, and "All The Way Down" by the Primitives.

Freakout: Any plans on coming to Tucson again?

Bart: We'd like to! We're gonna have to tour -- we can't just sit around the house. We had a lot of fun actually out there last year. It's a great place. It was really fun out in the street walking around, checking out the scene. "Old enough to know better, young enough not to care," that's our tour motto (laughter).

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